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THE NUREMBERG MADONNAS.

BY MRS. JAMESON.

ALL who have travelled in Roman Catholic countries will remember the effigies of the Virgin Mary bearing her divine Son;—either throned in her arms, as the smiling infant come to bless the world, or laid across her knees as the dead sacrifice, slain to redeem it; effigies which meet us at every turn and are so innumerable and so much alike that they leave scarcely a trace in the memory except in the aggregate. Sometimes they are pictures painted on the walls; sometimes sculpture enclosed in a shrine; sometimes in conspicuous public places to excite the piety of the indifferent; sometimes in the most retired by-ways to attract the homage of the thoughtful; sometimes on the outsides of houses; at the corners of streets; over the gates of gardens, where in ancient times gods of a far different aspect leered or frowned; sometimes in the leafy depths of a wilderness, suspended against the trunk of an aged tree; sometimes in a solitary shrine in the midst of a wide desolate plain. In most cases these perpetually recurring images of the Mother and her Son are the workmanship of local artists, whose skill in our Protestant countries would never have aimed beyond the conception of a red lion or a blue boar on a sign post. In Italy they have often, however badly executed, a certain pathetic elegance; partly from the inherent sense of grace in the people; partly because copied from traditional models, so that it is not unusual to trace in the rudest of these representations a classical beauty of design, which no deficiency of the workman could wholly ruin or eclipse. But in the Roman Catholic countries of the south of Germany, all through Austria for example, they are generally in the most execrable taste and style; the Virgin like a formal painted and gilt doll; the Redeemer—but I will not make profane comparisons. I will only allow myself to remark, that however its sacred significance to the popular apprehension may place such image-work beyond the reach of criticism or ridicule in every thoughtful mind and kindly heart—yet to the educated eye and refined understanding, it remains repulsive, deformed — almost intolerable.

The case is different at Nuremberg; and it was certainly a happy thought to preserve through these drawings, some few of the very beautiful figures of the Madonna which still adorn the antique houses of that venerable city, before modern innovations and improvement have banished and dispersed them. The superior grace and workmanship of these figures show the influence of that excellent school of Art which flourished at Nuremberg during the fourteenth, fifteenth, and down to the middle of the sixteenth, century; the

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period in which Schonhofer, Peter Vischer, Beham, Burgmaier, Adam Kraft, and Albert Durer, and many admirable artists with less celebrated names, lived and worked, and gave to this particular school that strong impress of individuality, truthfulness, and deep feeling which make amends for the want of knowledge in some instances, and the want of grace in others. But it seems to me that the interest attached to these charming Nuremberg Madonnas, consists not alone in their intrinsic beauty, but in the sentiment in which they were created, and yet more in the feeling through which they have been preserved. That which the religious piety of one church had reared, the religious zeal of another church has spared. In England, and far more in Scotland, our Puritan or Calvinist progenitors—our Cromwells or John Knoxes—had inevitably demolished these graceful figures, or with painstaking and most ignorant barbarism have defaced in them every trace both of the human and the divine. The Nurembergers, among the most zealous Protestants of Europe, have thought fit to respect these and other monuments of the faith of their fathers. Not that the good city of Nuremberg, Catholic or Protestant, was ever very remarkable for its tolerance. When it was Catholic and prosperous, it banished and burned the Jews, after the fashion of the good old mediæval times; when it became Protestant and pugnacious, it kicked, and cuffed, and oppressed, and suppressed the Catholics,—and this so effectually, that at present there are, I believe, not more than 2000 Catholics in a city with near 50,000 inhabitants.

Yet how rich is Nuremberg in the beautiful and interesting relics belonging to a banished faith! In former days, when it was wealthy and Catholic, and produced and patronised artists, it was called, not inappropriately, the gothic Athens; now it might almost be styled the Rome of Protestant Germany, so teeming with romantic, and religious, and artistic interest! When in the old churches of St. Sebald and St. Lorenz a new and simple worship replaced the grand ceremonial of the Roman Catholic Church, it was not thought necessary to desecrate altars, deface pictures, demolish shrines, or hire ruffians to break the gem-like windows, and knock the heads off saints and martyrs. And in this calm self-confidence there was more security against re-action than in all the brutal violence and cruelty which accompanied our Reformation.

But to return to our Nurembergers. Their strength and glory had been founded on the arts of peace, in commerce, and in the excellence of their mechanical inventions. It was the land-Venice, the mart, the half-way exchange between the east and the west. Like Venice, it had an aristocracy of merchants; while its populace was more like that of the Flemish cities, both in the love of splendour and art and the propensity for jollity and turbulence. After bravely defending their religion against Wallenstein during the thirty years' war, they retained their municipal rights till 1806, when Napoleon gave the death blow to their civic freedom, and handed over them and their city an *apanage* to Bavaria. Since then no royal petting, nor even new manufactures, new railroads, new privileges, seem to have quite consoled the inhabitants for the loss of their former freedom and importance; though here, as elsewhere, the slow but sure march of progress is felt and seen.

Between my first visit to Nuremberg in 1833 and my last in 1845, so many changes had taken place, that I began to feel alarmed for the fate of some of the fine antique buildings and their singular local physiognomy. I am not one of those who regard with indiscriminate admiration mediæval manners, or taste, or faith, or art. With a deep respect for all that has been produced in the spirit of enthusiasm, I have small respect for what is produced merely in the spirit of imitation. The angular draperies, the meagre limbs, the fantastic exaggeration which is so deeply interesting in the early German masters, who did their best according to their power, are repulsive and

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ridiculous when reproduced by doing our worst. But we are on the way to amend this error; there is the dawning of a truer light and a healthier spirit among our artists;—and in the meantime return we to our Nuremberg Virgins.

There is in truth no subject on which the impress of originality is more felt than in this eternally repeated group of the Virgin Mother and her Child. Nothing but the deepest feeling of faith and veneration, the highest appreciation of the pure and beautiful, can, in its endless repetition, strike out the new without bordering on the fantastic, preserve its tenderness from becoming sentimental, its grace from mannerism, and its simplicity from insipidity. First set up as a badge of belief, then cast down as a badge of idolatry; a consecration *here*, an abomination *there;* at one time elevating and softening the religious principle, at another materialising and debasing it;—it has been degraded in every possible way—morally, spiritually, artistically. But in the hands of great and good artists we may hope to see it yet nobly reproduced: as long as there is Christianity in the world, it cannot lose its sacred significance; as long as there is natural affection in woman's heart, or in man's heart the sense of the holiness of motherhood and childhood, it cannot lose its charm.

We must observe first the purpose of these beautiful images. Such a figure of the Madonna placed on a house was supposed to give at once sanctity and protection. She is here in her character of protectress. In Italy such figures are often over the doors. At Nuremberg they are affixed to the houses, generally to a corner house, where two streets meet, and just at the angle, about half way between the roof and the ground. They are, in many cases, part of the original design, the niche being hewn in the stone; in general there is a gothic canopy, and a pedestal more or less enriched.

In Italy the ancient sculptured Madonnas have more dignity, and the drapery flows in more easy and tasteful lines, borrowed from nature and the antique, which we call a classical style, though the term would not express what we find in the elegant figures by Nicola Pisano, Mino da Fiesole, and Donatello, touched as they are with a sentiment altogether different from that which prevails in Greek or Roman art. In the German virgins there is equal purity of feeling, but less grace of form; the face is rounder, the features less fine and regular, the expression more girlish. They are oftener crowned with the regal crown, than veiled, as in the Italian figures. The long abundant hair, most elaborately waving and floating on her shoulders, is also a characteristic of the German representations, both in painting and sculpture. I would advise any one who has the opportunity, to take up Cicognara's *Storia della Scultura*, and compare the Italian figures of the Virgin with those of the Germans. The editor of the *Art-Journal* would do good service if he would follow up this series, by a series of twelve taken from the most beautiful examples in Italian Art, and twelve, if they could be collected, from the English remains.

In these Nuremberg figures we must observe that we have the protecting Virgin in two different characters. Where she has the crown on her head, and the sceptre in her hand, and the Infant God-head enthroned on one arm, she is the *Regina Cœli*—the Queen of Heaven; and the *Regina Angelorum*—the Queen of angels. In the other figures, where there are no emblems of sovereignty, where she stands with her long hair flowing over her drapery, and

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sustains the infant in both arms, or contemplates him with an affectionate expression, she is the *Alma Mater Redemptoris*, the Mother of the Redeemer. In most instances, the Infant Christ holds an apple, the emblem of the fall of our first parents, which rendered the Advent of the Divinity in the form of a child born of woman, necessary to our redemption. In Italian sculpture, she often holds a flower—a rose or a lily, emblems of herself and her own character; or the Child holds a bird, the emblem of spiritual life; or his little hand is raised in benediction—circumstances more rare in the German school, where the conception has always been more uniform.

We will now consider each figure separately.

In the *Königstrasse*, close behind the beautiful Church of St. Lawrence, stands a very ancient mansion, quite in the Gothic style, which formerly belonged to the family Glockengiesser. (It is curious and interesting to remark how many of the noble family names of Nuremberg are derived from handicrafts: Glockengiesser signifies bell-caster.) On the front of this house stands the figure of the Virgin, No. 1. She is without the crown, her long hair flowing unadorned over her shoulders, and holds the apple to which the Infant Christ extends his hand. The drapery is a good deal broken and not very graceful in its folds; the head however of the Virgin and the general *pose* of the figure are fine. Upon the pedestal is the date 1522, and a shield containing the family arms, in which the bell is conspicuous.

Of more distinguished beauty is the next figure (No. 2), which stands on the corner of a house in the *Albrecht-Durers-Platz*. She is here crowned and sceptred as the Queen of Heaven. Her long hair flows from beneath her diadem over her shoulders. The child holds the apple in his hand. In the simplicity and dignity of the *pose* there is something that reminds us of Nicola Pisano; but the modelling of the drapery is quite German and in a very beautiful style; this Virgin is one of the earliest in date, and is supposed to be of the time of Schonhofer.

Opposite to this, on the house of the family Von Thon, we find the Madonna marked No. 3. She wears a splendid crown over a profusion of hair, which streams down below her waist. The child is sustained by her right hand, and she places her left under his foot. He holds the symbolical apple as usual. The drapery is well and boldly designed, though a little too much broken in the German style. At her feet is the crescent moon with a human face. This figure is about the time of the fifteenth century.

The next figure, No. 4, is on a house at the back of the *Ægidien-Kirche*, the Church of St. Giles; it is very much in the manner of Adam Kraft, to whom it has been ascribed. The Virgin with her long hair flowing over her shoulders, and without crown or veil, holds the apple in her right hand, and seems to present it to Christ, who bends forward to receive it. There is much sentiment in the air of the head; the drapery however wants simplicity of treatment, and is too much broken up.

Opposite to the *Moritz Kapel*, or Chapel of St. Maurice, now the Picture Gallery, there is a large and ancient house, on which is the figure of the Virgin marked 5, bearing her crown and sceptre as Queen of Heaven, but looking down with a very soft pensive expression. The child, which rests gracefully on her left arm, holds the apple in his hand. On the pedestal is the date 1482, the best period of Nuremberg Art. The careful execution and fine taste of the drapery, as well as the general grace of this figure, are very remarkable.

Of singular beauty also is the figure No. 6, which belongs to an older style. It is on the angle of a house in the *Obst Markt*, behind the *Frauen-Kirche*. The Virgin wears a crown over her veil, and no hair is seen. She holds the child sustained in both arms, and bends her head as if adoring him. The calm simplicity in the pose of this figure, the formal Gothic style of the drapery, which is notwithstanding very beautiful in its way, and in harmony with the conception of the whole work, recall the manner of the sculptures at Bamburg.

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We may contrast this beautiful figure with one at the corner of a house, nearly opposite, in the same locality. The Virgin (No. 7) here stands with her crown and sceptre. The exceeding bad taste of the drapery, which is broken up into the most unmeaning folds; a mannered pretension in the attitude of both mother and child, show that this figure belongs to a later and degraded period of Art, probably about the end of the sixteenth century.

At the corner of the *Wein Markt* stands a large and very ancient mansion, now converted into the well-known inn, *Am Rothen Ross*. At the corner of this building is the singular Madonna, marked No. 8. There is something peculiar in the attitude of this Virgin, and in the fall and management of the drapery, part of which is drawn over the child, which, together with the workmanship, show it to be of an early date, probably about the end of the thirteenth or beginning of the fourteenth century.

The next Madonna, No. 9, from the *Burg-Strasse*, is peculiar, part of her drapery being drawn over her head as a veil, from which her hair escapes, and surmounted by the regal crown. The drapery is in a large style, but not flowing, and the figure, on the whole, does not seem to belong to the best period of Art, and is probably of the 16th century.

Much superior is the next Madonna, the figure marked No. 10, and which stands at the corner of a remarkable house in the *Binder-Gasse*. This house, built before 1500, has retained, untouched and unaltered, its antique form and material. It is a beer-shop and the sign hangs out close to the beautiful tranquil Madonna. She stands holding her Child, and looking down upon him pensively, with her long luxuriant hair falling over her drapery. In the opinion of the artist, Herr Wagner, this figure is of the same date as the building to which it is affixed, that is, about the end of the 15th century.

The very German Madonna, No. 11, stands in a niche in front of one of the houses in the *Dieling Strasse*. It is not of stone like the others, but carved in wood, and has probably been coloured. It is distinguished by the peculiar drapery, or rather costume, which is national and picturesque rather than ideal. The dress and style of execution belong to the sixteenth century.

The last of the series, perhaps the most beautiful of all, is a figure over a house in the *Hirschel Gasse*. It is in quite a different style from the rest—altogether Italian in the *pose* of the figure, in the antique air of the head, and the exceedingly grand and graceful drapery which follows, without effort or exaggeration the lines of the form beneath. It is probable that this figure, which is quite in the taste of the old Tuscan school, may have come from Florence, together with bales of woollen cloth—the fine woollen dyed cloths for which Florence and Siena were as famous, as Nuremberg for its watches—in times when Leeds and Birmingham were *not*.

In conclusion, we may recommend these figures, generally, as studies in style; and, specially, as comparative examples of treatment and feeling in a particular subject. Their interest, both historical and artistic, as connected with one of the most remarkable cities in Europe, and the memorable artists who flourished there, adds greatly to their value.*

* It may be well to mention that the series of drawings here engraved, were made expressly for the *Art-Journal*, by Herr Wagner, the distinguished artist and engraver of Nuremberg.

ON WOODS USED FOR ORNAMENT AND PURPOSES OF ART.

I. INTRODUCTORY OBSERVATIONS.

So much of the beauty and comfort of the interior of a modern mansion depend upon its woodwork and furniture, that a study of the properties and relative capabilities of the various kinds of ornamental and useful woods, becomes of considerable economical and tasteful interest. To banish from our rooms the work of the turner and wood-carver, would be to deprive them of some of their principal adornments. In our climate, wooden decorations suggest the ideas of comfort and warmth, so that we could ill spare our furniture, or exchange it for the finest marbles. The roughest log is a pleasanter seat under a British sky than an elaborately carved alabaster chair. The sight of a brightly polished expanse of mahogany cheers the soul of John Bull, and fills his imagination with pictures of merry feast and hearty cheer, such as the most exquisitely inlaid round table of Florentine marble-work would fail to inspire. Naturally, in our love of Comfort, and increasing taste for elegance combined with that British household idol, we are inclined to bestow much decorative skill upon our chairs, couches, tables, and sideboards. The visitors in a drawing-room scan the furniture with a critical yet not invidious eye, to note its curves and carvings, colour, and harmony with the carpeting that is spread on the floor and the curtains that drape the windows. The inspection is for something to admire, not for something to condemn. Good taste cherishes good humour, and extinguishes envy. And as good taste in these matters of housefitting is daily becoming more and more diffused, it is not undesirable that we should make ourselves acquainted with the history of the woods to which we are indebted for so much of our beautiful furniture.

The beauty and variety of ornamental woods depend on minute peculiarities of structure. The patterns they exhibit when sliced and polished, the colours that variegate their surface and substance, their hardness or softness and adaptability for the purposes of the cabinet-maker, are all due to causes which cannot be made out unless we study the anatomy and physiology of plants, and use the microscope as well as our unarmed eyes. To give an account of the attractions and relative excellencies of ornamental woods without noticing the organisation to which their merits are owing, would be to leave out of sight much of the interest of our subject, and to treat empirically that which may be much more useful if examined into scientifically. In this, as in all other investigations of natural objects, the more we bear in mind the results of philosophical research, the more clear do our ideas become respecting the matter we seek to know and understand. There is no department of art or workmanship that cannot be regarded in a scientific as well as a popular point of view, and it often happens that when the former is made manifest, through untechnical language, to ordinary readers or persons, it proves to be as popular or even more so, than the imperfect notions of the nature of things which usually appropriate to themselves that much misused epithet. *Popular* and *practical* are two words often used to signify an imperfect sort of knowledge, that suffices to content those who will not give themselves the trouble to acquire more precise and accurate information. A brief outline of the scientific bearings of our subject is best given at commencement.

The term *wood* is commonly applied to those portions of the vegetable axis that are sufficiently hard to offer considerable resistance and solidity, so as to be used for purposes requiring various degrees of firmness and strength. Every flowering plant is composed of an axis, and the appendages of the axis; the former consisting of the stem and root, the latter of the leaves and flowers. In trees, shrubs, and under-shrubs, the axis is said to be *woody*, in herbs it is termed *herbaceous*. In the former the stems are permanent and do not die to the ground annually, as is the habit of the latter. A shrub, a tree, an under-shrub, a bush, are merely gradations of magnitude in perennial plants; woods valuable for purposes of Art and Manufacture are derived from all of them. But as bulk and dimensions are necessary to make timber available for extensive use, by far the greater part of our ornamental woods are derived from trees. There are, however, as we shall afterwards see, some remarkable exceptions. The wood of roots is different in structure from the wood of stems, and the same tree may furnish two very different kinds of ornamental wood, according as they are derived from its ascending or its descending axis. The wood of the inner portions of a stem may be of very different colour and quality from that of its outer parts. In the immediate neighbourhood of the origin of branches, it may exhibit varieties of pattern, such as to render it greatly more ornamental than elsewhere, and in some cases, when under the influence of morbid growth, reveals additional beauties, so as to be prized for qualities which in nature are defects.

If we take a number of transverse sections of wood, and compare them one with another, it will soon become evident that there are two principal types or modifications of structure. Compare a cross cutting of oak or plane with a like portion of "Palmyra" wood, and you will see the differences between them strongly contrasted. In the former, the layers of wood are ranged in concentric circles round the central pith, and are encased externally in a binding of bark, itself composed of distinct and differently organised portions. In the latter, there is an uniform appearance throughout the section, the substance not being disposed in concentric rings, but appearing as if a bed or ground of one kind was studded with specks of another order of tissue. These are not slight dissimilarities: they indicate differences of the greatest structural importance in the economy of the respective trees. Corresponding with them are peculiar modifications of every portion of the plant's organisation. The external aspect of the plants of either type is altogether unlike that of the other. The part played by the tree in the landscape; the share it has in determining the peculiarities of scenery; the sentiment, so to speak, that it gives to the living picture—are mainly the results of the modifications of external form, originating in minute structure. Were it not that among woods used for ornamental purposes, the first-named type has by far the most numerous representatives, these differences would affect still more than they now do, the operations of the cabinet-maker.

If we place a thin slice of a young oak or plane under the microscope, we see how complicated is its anatomical structure. In its central portion is the pith, composed of minute and mostly hexagonal cells,—little membranous bladders, that in the early stages of the tree's growth play a more important part than they do during its

maturity. A great development of pith, as in the Elder, renders the wood comparatively valueless. Around this central tissue is a circle, chiefly composed of very long spindle-shaped cells, each enclosing a loose spirally-coiled thread. This is the '*medullary sheath*" of botanists. It is interrupted at intervals by radiating extensions of the pith that proceed across the next element of the stem, the true wood, towards the circumference. The wood encircles in successive layers the pith and its sheath. It is composed of tough fibres, mingled in more or less orderly arrangement with vessels of various kinds, some of which give it porosity. In the first year of the stem's growth, there is but a single layer of the wood. Year after year a fresh circle is superadded, and, in temperate climates, at least, we can pronounce with certainty on the age of a tree by counting the number of annual rings of growth displayed in its transverse section. In this manner, the age of certain trees has been inquired into; and many, especially planes, cedars, limes, and oaks, have been shown to have lived the patriarchal existence of nearly, or quite, a thousand years; while yew-trees grown in our own country, have exhibited unmistakeable signs of thrice that vast longevity. In contemplating the length of life of one of these reverend and hoary elders of the forest, we are apt to forget that it is not to be measured by the standard of man or of the higher animals; for it is really not the measure of an individual existence, but, as it were, of the duration of an empire or nation. A tree is a populous community, presided over by an oligarchy, of which the flowers are the aristocracy, and the leaves the working classes. The life of the individual members of the commonwealth is brief enough, but the state of which they are members has often a vast duration; and some of those whose ages we have referred to, could they take cognisance of human affairs, would look with contempt upon the instability and irregularity of human governments and states, as compared with the unchanging order and security of their own.

Around the wood are successive layers of bark, the innermost fibrous, and investing the newest layers of wood, the middle and outer ones cellular, and often forming corky developments. Out of the inner layers of bark of certain trees, cordage and matting are sometimes constructed; the lime especially furnishes such materials. The beautiful lace-bark is this inner layer in the *Lagetta lintearia*, one of the spurge-laurel tribe. The surface of the bark is itself invested with a thin pellicle of epidermis, constituting the skin of the tree. This division into pith, wood, and bark, is characteristic of the stems of exogenous or dicotyledonous trees.

In the stems of endogenous or monocotyledonous trees—the Palmyra wood of commerce, or the section of a rattan are examples—there is no such distinction into these three portions. The central mass is, it is true, more or less cellular and pith-like in not a few of the Palm tribe, but it is so because fewer bundles of vessels and fibres stud it than are to be found near the circumference. It is not separated from the central portion by a sheath of spiral vessels, nor do medullary rays proceed from it. The stem, besides, is not invested by peculiar and distinct bark, though the densely-packed and tough fibres of its exterior often form an extremely tough case.

If we cut down the stem of an oak or plane, lengthways, and compare it with a similar section of a palm, we see that the differences so conspicuous in the transverse are equally manifest in the longitudinal section. In the former, the several parts are ranged in lines, the sections of circles, parallel to the central pith; but in the latter, the lines of tissue describe more or less evident curves manifested by the direction of the darker streaks, indicating the presence of fibrous and vascular bundles. These curves, if traced through the entire length of the stem, would be found to proceed from the base of the leaves at its summit, to run inwards towards its centre, and then outwards towards the exterior, changing their minute structure in the several portions of their course, and becoming at last exceedingly tough and fibrous, so as to constitute the hard external investment. The true structure of the palm-stem was long a subject of discussion and controversy among botanists; nor, until lately, was it made out and explained.

There are peculiarities of anatomical structure distinctive of some exogenous trees, and which materially affect the quality and properties of the wood. If we compare the section of a tree of the pine-tribe with that of an oak or elm, we shall find in the former an absence of the conspicuous pores in the annual belts of wood that are so plainly seen in the latter; and if we call in the aid of the microscope, we shall see that this difference is due to minute peculiarities of organisation. In the pine, the peculiar vessels called "dotted ducts," that give porosity to wood, are wanting; whilst the woody layers are made up of disk-marked or punctated fibres that are not to be seen in the oak or elm or in other trees than those that have cones for their fruit, and their immediate allies. So marked and constant is this feature of their structure, that sections taken from fossil coniferous trees exhibit the curious disks that decorate their fibres; thus, by the aid of the microscope, we are enabled with certainty to pronounce upon the affinities of plants that grew countless ages ago, when every living creature on the earth's surface was specifically distinct from any one now existing.

The appearance styled "silver-grain" in wood is dependent on the cellular tissue of the medullary rays, and is, therefore, exhibited by exogenous woods only. It gives the streaks of glancing satiny lustre, that are so ornamental in many kinds of wood. In the oak and beech this appearance is conspicuous. The inner layers of wood, after the tree has become aged, often become compact, and frequently different in colour from the new wood. They are then styled the "heart-wood." Botanists term them the *duramen*, and apply the name *alburnum* to the outer layers or sap-wood. In the former, the tissues have become dry and dense, and charged with solidifying deposits, so as to prevent them aiding in the ascent of the sap. Often, too, they become more or less deeply coloured, so as conspicuously to contrast with the pale sap-wood. This difference is especially conspicuous in the ebony-tree, the black portion of which is the *duramen*, or heart-wood. In the oak, the heart-wood is of a dark brown hue. In all trees whose older woody layers undergo such changes, the heart-wood is highly prized for purposes of furniture. In willows, poplars, and chestnuts, there is no difference of colour between the heart and sap-woods. Such are styled "white-woods." As a general rule, the latter are not nearly so durable as the former. The wood of coniferous trees appears to be least perishable; a quality which is probably due to the peculiarities above noticed, of their anatomical structure.

EDWARD FORBES.

THE NATURAL PHILOSOPHY OF ART.

THE popular notion of works of art is that they are wholly the result of genius or taste, and altogether independent of, and superior to, those natural laws and theoretical rules which regulate the more ordinary productions of human skill and intellect. Even among artists themselves, the degree to which their works are amenable to determinate principles and demonstrative rules, is a matter of doubt and controversy. This uncertainty arises in part, perhaps, from an imperfect appreciation of the inherent nature of genius and taste, as well as of the influence of carefully deduced precepts and correct theory upon their development; and probably, in part, from the experienced inefficiency or impracticability of the theories and rules commonly propounded on the subject of art.

The object proposed in the present series of papers is to remove this uncertainty, in some degree at least, so far as it may be due to the latter of the causes above named, by explaining the laws of those phenomena in nature which have an immediate connexion with art, especially painting, and with which the artist must be acquainted in order to produce a truthful representation of nature.

A moment's consideration of the objects and means of art will show how much it resembles the more strictly experimental sciences in its relation to both nature and the human mind.

The aim of all the fine arts is to excite pleasurable emotions; and the means of doing this is such an imitation of those more or less obvious qualities in nature,—the archetype of art,—as may at once be recognised as her image. To pursue this aim successfully, it is manifest that the artist must be acquainted with everything that may properly be included in the general term of *means* to his end. Since, then, pleasurable emotion constitutes this end, and is itself dependent on two antecedent entities,—external nature and the human mind,—the artist is required to understand both the springs of human emotion and the causes of those appearances by the representation of which he proposes to effect his object.

Without insisting, in this place, on the esthetical part of the question, it is proper to urge, with the utmost emphasis, the great importance of the more technical and practical portions. Some of the greatest masters in the best periods of art owed their eminence to their knowledge of the laws of nature, so far as their pursuits required. Many of them diligently studied these laws, and gave proofs of the efficacy of this course in the excellency of their works. Examples, too, of the employment of the same means of arriving at excellence in art may be found in more recent times.

With all the aids that science can furnish, art is sufficiently ample and sufficiently difficult to tax the most highly-endowed minds and the most indefatigable energies among its votaries.

Perhaps the most difficult, and assuredly the most uncertain department of art, is colouring. In this department, too, the discoveries of science and the deductions of philosophy have done less service than in any other. This result appears to be a consequence of the philosopher's not being sufficiently acquainted with the requirements of art, to present his labours in a form capable of being made available in practice by any but those accustomed to

scientific pursuits. The philosopher was contented to explain the origin of colours, whilst that which the artist stood most in need of, at least at the first, was rules for applying these colours; in short, he wanted a theory of colouring rather than a theory of colours.

There is a broad and obvious distinction between these two things. The former is an account of the cause of the colours of natural bodies, as depending on the texture of surface, or composition of media; the latter is a system of rules for arranging these colours in such a manner as to be productive of an agreeable effect.

For the purposes of art, colours may be considered under two classes, absolute and relative. The absolute colours are those which bodies possess when seen separately and uninfluenced by any other. The relative are those *apparent* colours which are *produced to the perception*, by the modifying power each has over the other when placed together. Both of these classes of colours are strictly subservient to fixed laws, which are capable of distinct enunciation.

The laws of the absolute colours have been known since the time of Newton, by whom they were discovered and explained.

It is to Sir David Brewster, however, that we are chiefly indebted for our acquaintance with the true nature of relative colours. Before his time the composition of the solar spectrum does not seem to have been accurately known. A true theory of the complementary colours was, consequently, until then impossible.

Although an acquaintance with the laws of absolute colours is interesting, and highly useful to the artist, it is the system of relative colours which chiefly concerns him, and a knowledge of which is of the utmost importance to him.

The common phenomena of this class of colours have been often stated; such as that, after looking intently for some time on a red wafer placed on white paper, we shall, on removing the wafer, perceive a green image of it in the place it occupied; and that a blue object would, in the same manner, give rise to an orange image. The power of the complementary colours in juxtaposition to enhance each other's intensity is also well known. Traditionary maxims, such as "warm lights have cool shadows, and cool lights warm shadows," are also current amongst artists. The causes of these phenomena, and the grounds of these maxims, seem to be very imperfectly understood; and in no work, professedly for the use of artists, is there, so far as we remember, any accurate explanation of them to be found.

These instances of the mutually modifying power of colours may be given as examples of the simplest forms of a wide range of effects which have the closest connexion with Art, and the knowledge of which is, consequently, indispensable to every artist.

A correct explanation of these effects may, indeed, be considered as the true theory of the laws of the harmony of colours, and when it is remembered how much colour is capable of enhancing the value of every other quality of art, the importance of such a theory is too obvious to require enforcing by argument.

The subject of colour in relation to Art has engaged the attention of several eminent scientific men. The principal of these are Harris, Mérimée, and Chevreul. The theory of the first named, an Englishman, has been well spoken of and disseminated in our Royal Academy by more than one of its professors of painting; to us, it seems not only defective but positively erroneous. "It appears from numberless observations," says Mr. Harris, as quoted by the late Mr. Phillips, "that the human eye is so constituted with respect to colour, that it derives pleasure from viewing each of the primary colours alone; yet if two of these are introduced to its view together, it requires, for its entire gratification, the presence of the third also; and that want causes a physical sensation in the eye itself, which, without mental agency, and in a manner unknown to us, produces the third colour."

This author, it will be seen, ascribes the production of the complementary colours to the "pleasure" the eye "derives from viewing each of the primary colours alone," and the "want" in the eye for some "third colour." Passing the questionable philosophy which attributes an emotion of "pleasure," or even of simple sensation, to the eye, we hope to show the manner of producing the "third," that is, the complementary colour, *is* known; and that no "colour is produced by the eye during the presence of another."

It is difficult to discover the exact nature of Mérimée's theory. He accepts the Newtonian scheme of the solar spectrum, and apparently ascribes much importance to the circular arrangement of the chromatic scale, overlooking the fact of its being wholly an artificial arrangement, and having nothing in nature to afford it countenance.

The objection we make to this theory, and several others of more recent date, is, that they assume the "circular arrangement" to be an *ultimate* fact, and then appeal to this assumption for confirmation of their doctrine of the harmony of colouring.

The true theory of harmony in colouring does not depend for its value on any formal arrangement of the chromatic scale, circular or otherwise.

The system of M. Chevreul is the most recent. Its peculiarity consists chiefly in the laws of successive, simultaneous, and mixed contrasts, on which its author conceives the phenomena of colour to be based. The advocates and expounders of this system in England, assert that these contrasts form the foundation of the practical laws of colouring, and claim the honour of their discovery on behalf of M. Chevreul. By successive contrasts M. Chevreul means the well-known facts, that, if we look steadfastly for a few minutes on a red surface, fixed on a white sheet of paper, and then carry the eye to another white sheet, we shall perceive on it a green image of the red surface; in the same way green surfaces would cause red images of them; blue objects will, under the same circumstances, give rise to orange images, and yellow objects to purple images.

The "simultaneous contrast" of this author consists in the fact, that two coloured surfaces, in juxtaposition, mutually influence each other, the complementary colours increasing each other's intensity, and the non-complementaries diminishing it.

Now as the very idea of contrast implies the perception and comparison of at least two things, and such perceptions being *necessarily successive acts*, we conceive the expression "simultaneous contrast" to be a contradiction in terms, and that consequently the alleged fact is an impossibility.

M. Chevreul's "mixed contrast" professes to explain the reason why a brilliant colour should never be looked at for any length of time if its full brilliancy is wished to be appreciated: for example, if a person look, for a short time, at any of the primary colours, the complementary colour is generated in the eye, which, adding itself to the primary, degrades its purity. Assuming the term "mixed" to mean a combination of the "successive" and "simultaneous" contrasts, and, admitting, for the sake of argument, the *possibility* of the coexistence of the successive and the simultaneous, or, in other words, of the present and the future, we question the correctness of the explanation. The fact appears to us to depend on a physiological law of vision, which we will explain hereafter. We have given this cursory notice of the principal previous theories for the purpose of justifying, in some measure, our present attempt to explain the phenomena of colour, and the principles of the harmony of colouring, which otherwise might seem superfluous.

In the following essays we shall first explain the origin of colours, both in what we have classed as their absolute and relative condition, and thence endeavour to deduce practical rules for the harmonious arrangement of them, in uniformity with what must be the standard of truth, a healthy perception, rather than as referred to any conventional arrangement of chromatic scales. We shall next attempt to show how these principles regulate shadows and reflected lights, and the various relations of chiaroscuro and tone; and lastly, we will explain some of the phenomena of undecomposed light, so far as they may bear upon the pictorial representation of nature.

JOHN SWEETLOVE.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED IN ORNAMENTAL MANUFACTURE.

INTRODUCTION.

THE origin of metal manufacture is lost in the deep night of those ages into which the light of history cannot penetrate. The inspired volume refers us to Tubal Cain, and the poetic mythology of the Hellenic race points to Vulcan as the originator of the art of working in metals. We are, however, left in perfect ignorance of the period in which either one or the other lived; nor have we any indication of the place in which they pursued their metallurgical operations. That man, very early after that curse which softened the miserable consequences of sin, by the health-giving labour to which he was, by his necessities, compelled, began to melt and mould the mineral treasures which were spread beneath his feet, is evident. In the hoariest antiquity we find examples which prove the smelting of ores, the casting and the beating of metals into form to be no new thing. The earliest periods of Egyptian civilisation show us this. The records which time has spared of those yet older monarchies, which were formed on the Asian continent, prove the same, and render it very probable that it was among the people who occupied the great table lands of India—perhaps the mountaineers of the mighty Himalayan ranges—that metallurgy had its origin. We have very satisfactory evidence that the progress of the arts and manufactures has been from the east towards the west, and the indications are clear, that the commencement of civilisation may be referred to the locality which is washed by the Persian gulf and Indian seas on the south, and bounded by the line of perpetual snow on the mountain chains of the north. Amid the wrecks of that great past which are spread over this wide tract of country—here buried beneath

the desert sands, there hidden in tangled jungles, or shut out from the prying search of travellers by the pestilential morass—like that which marks the site of the mighty Babylon—are still found works in iron, in bronze, in gold, and in silver, indicating an advanced knowledge.

If we might venture a speculation on the probable accident that would lead man to a knowledge of the value of metals, (which may not be uninstructive,) it would be the following. We must place man in a country where the mineral treasures were distributed very superficially—almost spread out on the face of the naked rock. We know that in the porphyritic mountains in the midst of the Arabian Deserts, and those which formed the elevated foundation of the fire temples of the Persian Magi, immense quantities of the peroxide of iron, and the ores of copper are found. In the *débris* of the valleys which spread out at the base of these mountains, and particularly on those sides which form the line of the water-shed of the country, gold is found largely disseminated. In the fissures of the rocks metallic veins would abundantly exist, and since we find man sheltering himself in caves from the inclemencies of the atmosphere, they could not fail to have attracted his attention. Fire was, in the earliest chapters of man's progress, a well-known element; Nature, herself, being the instructor as to its use and its power. Volcanoes pouring forth their flames and smoke, bursting with the energy of heat, and deluging the plains with rivers of glowing molten matter, soon told those who surveyed these grand phenomena that an agent existed, which would, if tamed and brought within human control, be a most important ameliorator of poor humanity's necessities. Prometheus stole fire from heaven, says the Grecian Myth, and was punished for his daring. May not this point to the first bold man who dared to attempt the subjugation of this consuming power? Be this as it may, observation told to the intellectual savage that fire would melt the rock, and the application of it to the veins of the caverns, the iron sands of the hills, and the gold of the ravines, would quickly make him acquainted with the easy fusibility of the ores of the metals, compared with that of the earthy mineral, constituting the rock in which they are found. The earliest examples of metal work are evidently castings: probably the most ancient of these are to be found among the Chinese, and that this extraordinary race was acquainted with many of the physical conditions of nature at a very early period, is proved beyond all dispute. Bunsen assures us that the historical evidence and regular chronology of the Chinese go back to 2400 before our era; and in the twelfth century before Christ, Tsa-cheu-ti records the measurement of the length of the solstitial shadow, taken with such exactness by Ts-chenkung, in the town of Lo-yang, south of the Yellow River,—that Laplace found that it accorded perfectly with the theory of the alteration of the obliquity of the ecliptic. This shows an advance in the exacter sciences which, according to the ordinary progress of mental operations, it required many ages to produce. The pyramid builders lived, probably, nearly 4000 years before the Christian Era, and great must have been the knowledge of those men who could dare the achievement of works requiring so vast an amount of mechanical science. "Great men were living before Agamemnon." We are too much disposed to undervalue the intellectual qualifications of those races, whose names are lost, though the works of their industry remain to tell something of their story, but every philosophical examination of their condition tends to prove that the men of 1851, A.D., are not, in many of the industrial arts, so far in advance of those who lived 4000 B.C., as they are eager to suppose themselves to be. The dim light of mythology enables us to infer that the vast hordes of the Scythians wrought in the metals, and traded through the Mæotic Gulf with, to them, distant countries. Of the discovery of gold by the Scythians, at a very early period, there is no doubt. Herodotus is clear upon this head; and the manufacture of bronze, involving a knowledge of the combination of tin and copper, in all probability was known among the nations involved under the general term of Scythians. The Arabian copper mines were, according to Aristotle, well known, and highly esteemed.

These points are adduced simply for the purpose of showing how early man began to work in metals; how long they have been employed for the formation of articles for use and ornament. It will be our object in treating of our present knowledge of these matters, to refer back to those examples left us by the ancients of the works they performed. The present is an age of reproduction—classic antiquity—the superstitious middle period of European civilisation, and the more purely oriental labours are copied with but slight variations. It thus becomes interesting and instructive, while we are considering the sources of the *forms* we adopt, to examine into the peculiarities of the materials in which these forms were originally constructed. It is our intention, from time to time, to illustrate these papers with wood-cut illustrations of the original forms, and of the modern reproductions, together with the various stages of the manufacture. The chemical and physical conditions of the metal employed will be the subject of attentive consideration, and chemical analyses of the ancient and modern alloys will be given. We hope thus to present to our readers a series of papers of some interest, embracing the history of each kind of metal manufacture, and a detailed account of the metallurgical processes at present in use. Copper and its combinations with tin and zinc will form the subject of our earliest consideration. The history of these combinations proves of much interest, from the circumstance of the probability that all the tin employed by the ancients, in the formation of their bronzes, was derived from these islands. Thus the subject at once connects itself with these introductory remarks, which may have appeared somewhat foreign to the title of these papers. The Celts, which are found in the bogs of Ireland, and also in the mines of Cornwall are bronzes, containing, all of them, the same proportion of tin, and such as very generally characterises all the bronzes, whether coins or specimens of useful or ornamental manufacture, of the Greeks and the Romans. This is a point which gives great probability to the statement that the Phœnician merchants visited these islands, especially the western parts of them, for tin. The *Cassiterides*, or tin islands of the Greeks, there is every reason for believing, were those parts of the British Islands with which the mariners of the Mediterranean Sea were acquainted. The circumstance of finding old tools—in wood, stone, and metal—in many of the *tin streamings* or washings for tin, prove the early working of those deposits, which, like the gold deposits already named, are found in the disintegrated portions of the granitic hills which have been washed by the winter torrents into the neighbouring valleys. At Pentuan Stream works, near St. Austel, a very striking corroboration of this view was afforded by the discovery, in the branches of trees which had been buried amidst the accumulated tin deposits, of human skulls, which are preserved in one of the Cornish museums. These skulls present those peculiarities which immediately associate them with the Ethiopic races of man; and hence would appear to be the remains of some of those inhabitants of the Mediterranean who visited our shores, mined for tin in our valleys, and established those smelting-works which are occasionally discovered, and known amongst the people generally by the name of "Jews' houses." We are aware that many eminent antiquaries are disposed to give them a date no earlier than that of the Roman possession; but if traditionary evidence can be brought in support of the hypothesis that an oriental people visited Britain before the Roman invasion, there certainly appears to be many corroborative facts to support it.

Mount Cassius, on the south-west of Spain, has produced tin; and it has been thought that the term "Cassiterides" may have been derived from the Nile. Humboldt has, however, shown that the term *Kassiteros* is the ancient Indian Sanscrit word *kastira*, and thus proved the oriental origin of the name applied to some islands beyond the Pillars of Hercules. We may be disposed on some future occasion to resume a discussion which involves many points of great interest. At present, we leave it, as the introduction to our proposed consideration of the more curious and interesting features of our Art Manufacture in metal, and the reproduction of the works of High Art in the same material.

ROBERT HUNT.

THE VERNON GALLERY.

THE CAVALIER'S PETS.

Sir E. Landseer, R.A., Painter. J. Outrim, Engraver.
Size of the Picture 2 ft. 11½ in., by 2 ft. 3½ in.

THE personal friends of Mr. Vernon will remember that they rarely saw him in his own house without two or three of these beautiful little canine companions, who were his constant associates; Mr. Vernon having no family to share with him the comforts of his elegant home.

The commission to paint the picture was given to the artist about fourteen or fifteen years ago, when Landseer had called one day to pay a visit to Mr. Vernon: the former immediately made a rough sketch of his subject, but did not proceed with the work, in consequence, it may be presumed, of his numerous prior engagements. Many months subsequently, Mr. Vernon meeting the painter in Pall-Mall, reminded him of the matter, and two days after, the picture was delivered to its owner, as it now hangs in the Gallery. We mention this fact as an instance of the rapidity with which Sir Edwin works, as he had not touched the canvas when the subject was discussed in the street.

Like many another domestic favourite, these two "pets" came to an untimely end; the white or "Blenheim" spaniel met his death by falling from a table, and the "King Charles" was killed by a fall through the railings of the staircase in his master's house, on to the marble basement below; both accidents happened within a comparatively short time of each other, about ten years since. Others were, of course, procured to supply their places, but it is not a little singular that the last spaniel Mr. Vernon possessed died only a few days before its master.

SIR E. LANDSEER, R.A. PAINTER.

J. OUTRIM, ENGRAVER.

THE CAVALIER'S PETS

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
2 FT. 1½ IN. BY 2 FT. 3½ IN.

PRINTED BY GAD & KENNINGALE.

THE GREAT MASTERS OF ART.

No. XIII.—SIR PETER PAUL RUBENS.

Pet. Paul Rubens

THE marked approval with which the series of illustrated papers on this subject was received during the past year, has induced us to make further arrangements with M. Armengaud, of Paris, the editor of the "Vies des Peintres," for another supply of subjects from that well-conducted publication. These engravings are executed by the best wood engravers in Paris, from drawings by artists of eminence, and must be considered as fine examples of the Art. The descriptive text to M. Armengaud's work is principally compiled by M. Charles Blanc, whose researches have produced much valuable information respecting the lives and works of the old masters of Art, of which we have not failed to avail ourselves. This acknowledgment we again repeat, though we have frequently done so before, because one or two French journalists, who most certainly could never have read our articles, have accused us of plagiarism in not recognising the sources from which our series of notices has been obtained. We cannot plead guilty to this charge; we are indebted to M. Armengaud for the engravings, and have consulted M. Blanc's remarks for information; but we have neither translated his observations, as is alleged against us, nor have we at all times been guided by them; such explanation is due to us as well as to the conducters of the French publication, who must not be considered answerable for our opinions.

SILENUS.

We commenced last year our notices of "the great masters of Art," with the illustrious head of the Dutch school, Rembrandt; this year's series begins with the great chief of the Flemish

A VILLAGE FETE

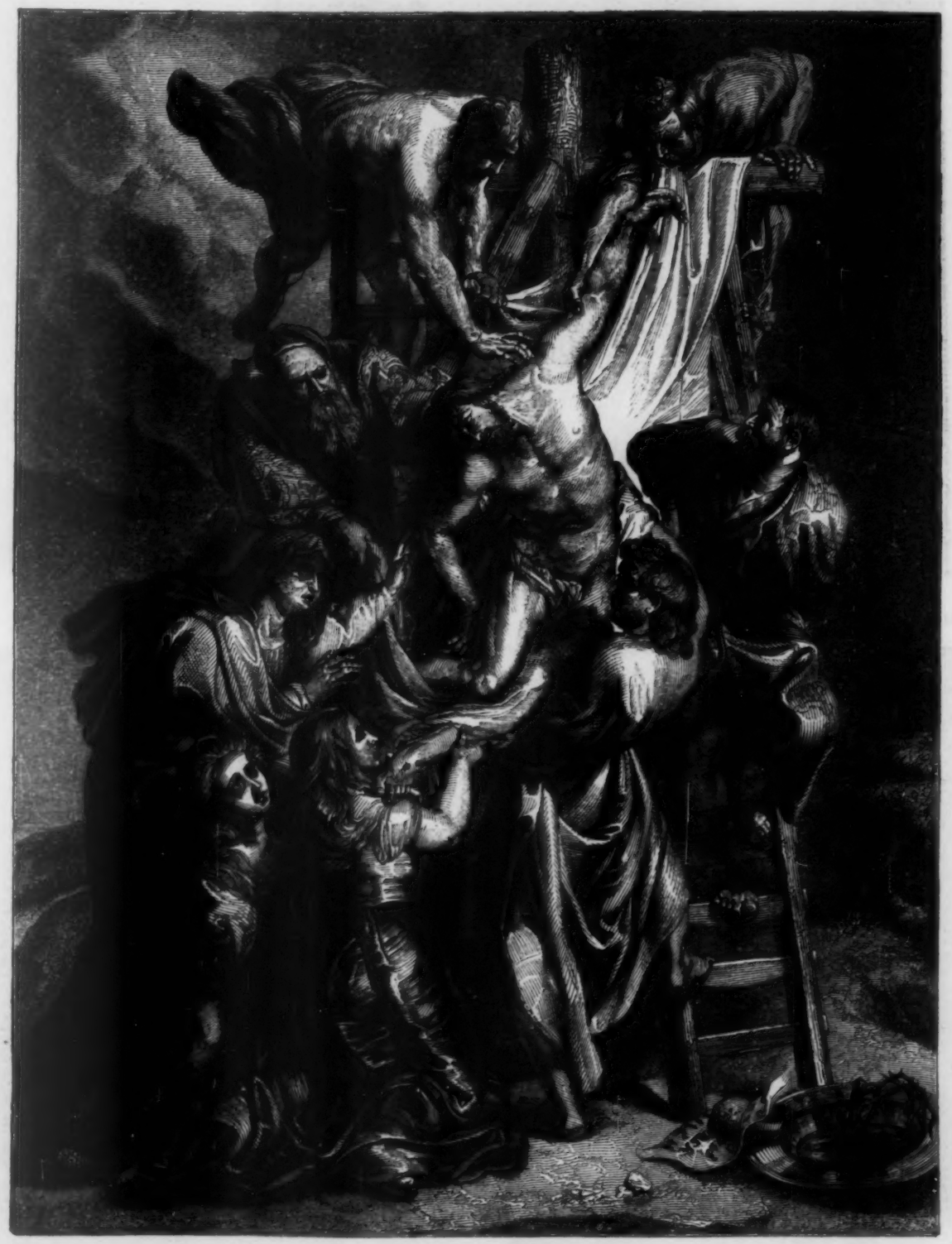
School, Rubens, "the consummate painter, the enlightened scholar, the skilful diplomatist, and the accomplished man of the world," characters that have rarely been combined in any other individual, and which seem in some respects to be inconsistent with each other, inasmuch as the busy world of an artist generally extends but a short distance from his own studio.

Peter Paul Rubens was born at Cologne, on the 29th of June, 1577, the feast of St. Peter and St. Paul, on which account he was baptised in the names of those Apostles. The parents of the great painter were John Rubens and Mary Pipelings, both descended from distinguished families of the city of Antwerp, where his father filled the office of *échevin* or magistrate; but in consequence of the civil wars which prevailed in the Low Countries about 1570, he was compelled to take refuge at Cologne, where he died in 1587. His widow shortly afterwards took advantage of the restoration of Flanders to the Spanish rule, and returned to Antwerp. With every means at command for receiving the benefits of a sound and liberal education, the mind and intellect of her youthful son, at an early age, were cultivated with great care and attention, while his natural disposition was of

VENUS NOURISHING THE LOVES.

that quick yet docile character that it imbibed instruction with more than ordinary facility. In his sixteenth year young Rubens was appointed page in the household of the Countess of Lalaing, but the occupation was unsuited to his tastes, and he soon returned home. He had a great desire to become a painter, and having made known his wishes to his mother, she placed him under Tobias Verhaegt, a landscape painter of some celebrity, whom, however, he shortly quitted to study under Adrian van Oort, a painter of history, and distinguished as a good colourist, the bent of Rubens's genius inclining him more to the latter class of Art. But the private character of Van Oort was calculated to disgust the mind of one for whom vice and folly had no attractions, so that his pupil soon exchanged his preceptor for Otho van Veen, or, as he is commonly called, Otho Venius, at that time considered one of the most accomplished artists of the Italian school, and who had been appointed court-painter to the Infanta Isabella and the Archduke Albert. Venius was a person of polished manners, and had received a liberal education, qualifications which rendered his society and instruction doubly valuable to the young student, who knew how to estimate them.

Rubens remained till his twenty-third year with this painter, when the latter assured him that his lessons could be of no further use, and recommended him to visit Italy. In fact, Rubens was already thoroughly conversant with all the technical and general knowledge which would ensure his reaping ample benefit from such a journey, and he had painted several pictures with considerable success. Accordingly he proceeded first to Venice, passing some little time there, and then to Mantua, where his letters of introduction from the Archduke gained him a cordial welcome from the Duke Vincenzio Gonzaga, who offered him the post of Gentleman of the Chamber. This was the more acceptable as it afforded him the best opportunities for studying the works of Giulio Romano, an artist whose frescoes especially were held in high estimation by Rubens. Two years after he had taken up his residence in Mantua, Rubens obtained permission from the Duke to revisit



THE DESCENT FROM THE CROSS.

Venice, that he might get a better insight into the colouring of Paul Veronese and Titian than his former visit had enabled him to do. It has been said that, by studying the best principles of colouring at the fountain head, he acquired that splendid style which is so much admired in his works, and on his return to Mantua, he evinced how much he had profited by his studies in Venice, in the three magnificent pictures painted for the church of the Jesuits, which may be regarded as some of his finest works. The Archduke Albert, about this time, commissioned Rubens to paint three pictures for the Church of St. Croce in Gerusalemme, in Rome, representing "The Finding of the Cross by St. Helena," "Christ bearing his Cross," and the "Crucifixion;" he accordingly repaired to the imperial city for that purpose, and while there, copied some famous pictures for his other patron, the Duke of Mantua; it is also supposed by some writers that he visited Florence on his way back.

The painter was now, however, about to appear in the character of an ambassador. In

1605, Gonzaga having occasion to send an envoy to the court of Spain, directed Rubens to return from Rome and prepare himself for the mission.

A FETE CHAMPETRE.

He set out for Madrid, carrying with him costly presents for Philip III. and the Duke of Lerma, the King's favourite minister; after executing

THE RAINBOW.

the object of his embassy with entire satisfaction to all parties, and painting portraits of the King and his courtiers, he returned again to Mantua

ON THE HARMONY OF COLOURS,

IN ITS APPLICATION TO LADIES' DRESS.

BY MRS. MERRIFIELD.

Part I.

One of the most important advantages of the Great Exhibition has been the comparison which it enabled us to make between our progress as a nation, and that of our continental neighbours, in those various useful and elegant arts which contribute so much to the comfort and enjoyment of life. In many branches of industry the English need not fear competition with any nation; in others we must admit our inferiority. Since the opening of the Exhibition, the public journals have abounded in censures on the arrangement of colours in the British department, which was said to be far inferior to that of the foreign contributors. It has also been asserted that the dress of the English ladies is, generally speaking, chargeable with the same defect. Our own impressions, and subsequent observation, induce us to think the charge is not without foundation. Colours, the most heterogeneous, are often assembled on the same person; and on the same figure may sometimes be seen all the hues of the peacock, without their harmony.

The same incongruity may be frequently observed in the adoption of colours, without reference to their accordance with the complexion or stature of the wearer. We continually see a light blue bonnet and flowers surrounding a sallow countenance, or a pink opposed to one of a glowing red; a pale complexion associated with canary, or lemon yellow, or one of delicate red and white rendered almost colourless by the vicinity of deep red. Now, if the lady with the sallow complexion had worn a transparent white bonnet, or if the lady with the glowing red complexion had lowered it by means of a bonnet of a deeper red colour, —if the pale lady had improved the cadaverous hue of her countenance by surrounding it with pale green, which, by contrast, would have suffused it with a delicate pink hue, or had the face

> "Whose red and white
> Nature's own sweet and cunning hand laid on,"

been arrayed in a light blue, or light green, or in a transparent white bonnet, with blue or pink flowers on the inside, how different, and how much more agreeable, would have been the impression on the spectator!

How frequently again do we see the dimensions of a tall and *embonpoint* figure magnified to almost Brobdignagian proportions by a white dress, or a small woman reduced to Lilliputian size by a black dress! Now, as the optical effect of white is to enlarge objects, and that of black to diminish them, if the large woman had been dressed in black, and the small woman in white, the apparent size of each would have approached the ordinary stature, and the former would not have appeared a giantess, or the latter a dwarf.

It must be confessed that we English have always been more remarkable for our partiality to gay or glaring colours, than for our skill in adapting them to the person, or arranging them so as to be in harmony with each other.

If we look back to the history of British costume, we find this remark applies to our ancestors as well as to ourselves. Indeed, so much were certain colours esteemed formerly, that the aristocracy endeavoured to establish a monopoly of them for their own use to the exclusion of the "city madam" and other less privileged persons. Scarlet, and crimson, and purple, were, in the opinion of our early legislators, fit to decorate the persons of nobles only, and many sumptuary laws were from time to time enacted—and as constantly evaded—with a view to restrict the use of these colours to the higher orders, and to restrain the taste, which successful mercantile transactions, and the effects of commercial intercourse with other countries, was everywhere diffusing, for extravagant personal decoration. Cloth of gold and silver, embroidery and jewels, silks and velvets, especially the imperial colours, scarlet, crimson, and purple, were forbidden to be worn by persons of inferior station, on pain of forfeiture of the forbidden dress or ornament. It will easily be understood that as colour was thus become an indication of the rank of the party wearing it, it was seldom adopted with any reference to harmonious arrangement. The dresses of the sovereigns were, however, as appears from contemporaneous records, frequently elegant, and the colours well assorted. In the time of the early Plantagenets green was the favourite colour; it was generally contrasted with red. Purple and green were also frequently worn together, and crimson was often lined with black or white. In the costume of persons of lower rank, however, we find the most extraordinary arrangements and combinations of colours. Merchants and serjeants-at-law are described as dressed "in motley" (parti-coloured dresses); and Chaucer represents the parson as complaining of "the sinful costly array of clothing" of his contemporaries. Their hose, he says, "which are departed of two colours, white and red, white and blue, white and black, or black and red, make the wearer seem as though the fire of St. Anthony, or other such mischance, had cankered and consumed one half of their bodies." In the History of British Costume, by Mr. Planché (to whom we are indebted for much valuable information on this subject), mention is made of an illumination representing John of Gaunt sitting to decide the claims on the coronation of his nephew Richard II., dressed in a long robe divided exactly in half, one side being blue and the other white, the colours of the house of Lancaster. "The parti-coloured hose," Mr. Planché observes, "renders uncertain the fellowship of the legs, and the common term *a pair* perfectly inadmissible." The dress of the ladies was characterised by similar extravagances. The same author tells us a writer of the thirteenth century compares the ladies of his day to peacocks and magpies; "for the pies," says he, "naturally bear feathers of various colours; so the ladies delight in strange habits and diversity of ornaments." In the reign of Edward III. ladies appeared at tournaments and public shows in parti-coloured tunics, one half being of one colour, and the other half of another. At a later period (the reign of Henry VI.) the same strange taste for "motley" extended to the armour; the breast-plate being frequently covered with silk of one colour, while the placard was covered with silk of another.

During the middle ages the best kinds of coloured textile fabrics were imported, frequently from Venice and Florence, both cities being then famous for their red dyes. The foreign manufacture of their articles of dress probably attached a value to garments of these colours beyond their actual worth; and for this reason, the privilege of wearing them was of itself a kind of distinction, and carried with it an appearance of rank and wealth. The colours worn as badges by political parties were also another source of the prevalence of motley colours. It has been before observed, that blue and white were the colours of the house of Lancaster; it may now be mentioned that murrey and blue were those of the house of York, and blue and scarlet those of England. These few instances are sufficient evidence that taste had, at the period of which we speak, little influence on the selection of colours. The fact that certain colours were worn by persons of high rank, or as a badge of party distinction, was sufficient reason for the adoption of the most incongruous arrangement of colours. Nor can we flatter ourselves that the national taste in regard to colours is, even in this age of refinement, materially improved. The sumptuary laws of which Sir Edward Coke in his Commentary on Littleton quaintly says, "Some of them fighting with, and cuffing one another," are now all repealed; there is no law to prevent men or women dressing, if they please, like harlequins. Colours have long ceased to indicate the rank of the party wearing them. Party politics, however, even now, occasionally dictate assortments and combinations of colours, totally at variance with each other, or destructive of all beauty of complexion. How frequently is the fair wife of a candidate for the honours of a seat in Parliament, with blue eyes and golden hair, obliged to appear in bright yellow or orange-coloured favours, because these are the colours adopted by her husband as those of his party, while the dark-browed lady of the rival candidate is seen in a dress of sky blue! We will venture to say that had the arrangement been reversed, the ladies would have secured more votes than they were likely to do in their discordant parti-coloured dresses.

When political motives do not dictate what colours should be worn, there is frequently no other guide in their selection than fancy or caprice. To many persons the law of the harmony of colours is a sealed book. Were the principles more generally known, the agreeable effects would soon be perceptible in a better assortment of colours in relation to dress. It is hoped therefore that the following observations relative to the harmony of colour as applied to dress, will prove acceptable to many readers of the *Art-Journal*.

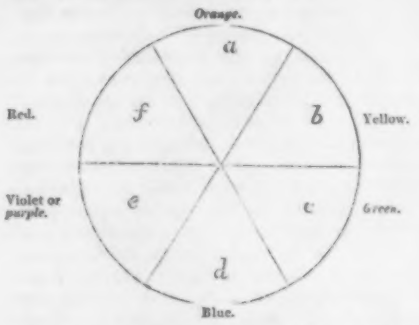
In order however to render these remarks more generally useful, it will be necessary to explain briefly the principles of the harmony and contrasts of colours.

It is now admitted that there are but three *primitive* colours,—that is, three colours only which cannot be compounded of other colours: namely, red, blue, and yellow. With these three colours every hue and shade in nature (except white) may be imitated. With red, blue, and yellow, the painter can represent the rosy bloom of health, and the pallor of disease; the verdure and flowers which characterise the "leafy month of June," and the barren landscape of December, when

> The cherished fields
> Put on their winter-robe of purest white."

It was formerly supposed that there were seven primitive colours, but Sir David Brewster has proved with regard to the colours of the prism—what has long been known to painters, with reference to the more material colours they employ,—namely, that three of the other colours are formed by the overlapping of the three primitives, and the seventh by the mixture of darkness or shade with the blue. In this manner the overlapping or blending of the red ray with the yellow produces orange, the overlapping of the yellow ray with the blue produces green, and the overlapping of the

blue ray with the red ray produces violet or purple. This may perhaps be rendered clear by the following diagram.

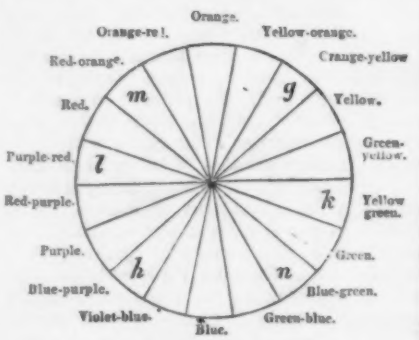


Let the circumference of the circle be divided into six equal parts, and marked *a*, *b*, *c*, *d*, *e*, *f*. Let the spaces *a*, *b*, *c*, be coloured yellow, *c*, *d*, *e*, blue, and *e*, *f*, *a*, red. It will then be seen that the space *a* is coloured orange by the overlapping of the red and yellow, the space *c* is coloured green by the overlapping of the yellow and blue, and the space *e* is coloured violet or purple by the overlapping of blue and red. These three colours, orange, green, and violet or purple, are called *secondary* colours, because they are each composed of two primitives.

On looking again at the diagram, it will be seen that the space opposite to each of the primitives is filled by one of the secondaries composed of the other two primitives; red, for instance, is found to be exactly opposite to green, which is composed of blue and yellow; yellow is opposite to violet, which is composed of red and blue; and blue is opposite to orange, which is composed of red and yellow.

Now, it appears to be a law in the science (for so we must call it) of the harmonious contrast of colours, that when the attention of the eye has been directed steadily upon a colour, (either primitive or secondary) there is a tendency in the organ to see the colour which in the diagram is directly opposite to it, whether it is actually present or not. If, for instance, a red wafer be placed on a sheet of white paper, and the eye is steadily fixed on it for some time, the red wafer will appear to be surrounded by a narrow and very pale circle of green, or if the eye, after looking attentively at a red wafer, be directed to another part of the paper, and the wafer withdrawn, a pale green image of the wafer will be perceived. Green, therefore, is said to be the *complementary* colour to red, because the eye, after looking fixedly at the red, (one of the primitive colours,) sees an image or spectrum composed of the other two primitive colours which together make green. In the same manner the spectrum produced by blue is orange, and by yellow is purple. Nor is this phenomenon limited to the primitive colours only, it takes place also with regard to the secondaries, and even to what are called the broken colours; thus red is complementary to green, yellow to purple, and blue to orange. This will be understood by reference to the diagram. The colours thus opposed to each other are called complemental, or complementary, and sometimes, compensating colours. In every case, these are the most beautiful and harmonious contrasts of colours.

It will readily be understood that the gradations of colour between each of the primitives may be very numerous, by the mixture of more or less of the neighbouring colours. The gradations are, in fact, so numerous, that it is impossible to name them all. Pure yellow, for instance, inclines neither to red nor blue, but if a small portion of red be added to the yellow, we call it orange-yellow; if a little blue be added to the yellow, we call it greenish-yellow, if a little more blue it will pass into yellow-green, thence to pure green, then to blue green, then greenish blue, to which succeeds pure blue, and so on. The colour which contrasts precisely with any one of these colours will be found exactly opposite to it in the circle. If, for example, it is required to find the complementary colour of orange-yellow (*g*), we shall find opposite to it blue-purple (*h*); in the same manner we see that yellow-green (*k*) is the complementary of purple-red (*l*), and red-orange (*m*) of blue-green (*n*.) By this arrangement an exact balance of the three primitives is preserved in all the contrasts, and the result is perfectly harmonious.



From the mixture, in unequal proportions, of the three primitives, or of the secondaries with each other or with the primitives, other colours are formed which are variously termed tertiaries, quartiaries, and semi-neutrals, and to which various specific names are given; such as citrine, which may be composed of orange and green, olive, composed of purple and green, and russet, composed of orange and purple. To these may be added brown, slate, marrone, straw-colour, salmon-colour, and others of a similar nature, which, from the fact that all three of the primitives enter into their composition, may be denominated, in general terms, broken colours.

Harmony of colour is of several kinds; it will be sufficient for our present purpose to allude to two kinds only, namely, *harmony of analogy*, and *harmony of contrast*. The term *harmony of analogy* is applied to that arrangement in which the colours succeed each other in the order in which they occur in the prism, and the eye is led in progressive steps, as it were, through three or more distinct colours, from yellow, through orange, to scarlet and deep red, or from yellow through green to blue, dark blue and black, or vice versâ. The same term is also applied to the succession of three or more different hues or shades of the same colour. The *harmony of contrast* is applied to combinations of two or more colours, which are contrasted with each other, according to the laws of which we have spoken. In the first kind of harmony the effects are softer and more mellow, in the second more bold and striking.

Nature affords us examples of both kinds of harmony, but those of the harmony of analogy are most abundant. Of the more brilliant examples of the last kind of harmony, we may mention the beautiful succession of colours in the clouds at sunset or sunrise. Of a more sober kind is that which prevails in landscapes, where the blue colour of the hills in the distance, changes as it advances towards the foreground through olive and every variety of cool and warm green to the sandy bank glowing with yellow, orange, or red ochreous hues at our feet. In both cases force, animation, and variety, are given by the occasional introduction of contrasts of colours. In the sky the golden colour is contrasted with purple; the glowing red, or rose colour, with pale green; the blue sky of the zenith and eastern hemisphere contrasts with the orange-coloured clouds which are floating before it, with the peaks of snowy mountains, or the lofty towers of a cathedral standing out boldly against the clear blue sky, and reflecting on the sunlit crags or pinnacles the golden glories of the western hemisphere. On the earth the broken and variegated green and russet tints of the trees and herbage are vivified and brought to a focus, sometimes by the bright red garments of a traveller, sometimes by flowers of the same colour scattered over the fore-ground.

For the sake of giving a more marked character to experiments on colour, they are generally conducted with the primitives and secondaries, which in their pure state are called positive colours.

Of the three primitive colours, yellow is the lightest, red the most positive, and blue the coldest. Red and yellow, from their connexion with light and heat, are considered as warm colours; blue, from its association with the colour of the sky and distant objects, is said to be a cool colour. Of the secondaries orange is the warmest, green the medium, and violet the coldest. The warm colours are also considered as advancing colours because they appear to approach the eye, the cool colours are also called *retiring* colours from their appearing to recede from the eye. The contrast of green and red is the medium, and the extreme contrast of hot and cold colours consists of blue, the coldest, with orange, the warmest of all colours.

Neither black nor white is considered as a colour; black may be formed by the mixture of the three primitives; grey consists of an equal portion of black and white. When black is placed in contact with any colour, it ceases to be neutral and acquires by contrast a tinge of the compensating colour; if, for example, a green dress is covered with black lace, the black assumes by contrast a reddish tint, which makes it appear rusty; for this reason the mixture of black and green is not pleasing. In the same manner small portions of white assume the complementary colour of that to which they are opposed, but the general effect of a large mass of white is to make colours appear more vivid and forcible.

These fundamental principles of the harmony and contrast of colours being understood, we have next to consider their application to dress, and especially the effect of the different colours when in contact with the skin, in order to afford certain grounds for judging what colours may or may not be advantageously opposed to it. Articles of dress are too frequently purchased without any reference to their appropriateness in point of colour to the individual who is to wear them. A momentary fancy, an old predilection, a party prejudice, will induce a lady to select a dress or bonnet of a colour which not only does not increase the beauty of her complexion, but actually makes it worse than it really is. What for instance can be more unbecoming to a lady with a countenance the colour of parchment—we are putting this by way of example, not supposing there ever was or ever will be a lady of this appearance—than a pale yellow dress

or bonnet? If the colour operates by the effect of contrast, her face will look blue, and how becoming soever blue may be for ladies' stockings, it is far otherwise when their complexion is tinged with it; every one knows that it is no compliment to a lady to say she looks *blue*. If reflexion has any influence, and not contrast, then will the face seem "fall'n into the sere and yellow leaf." Yellow is gay and lively everywhere but in the complexion, and then it reminds one of

> "Jealousy suffused with jaundice in her eyes,
> Discolouring all she viewed."

OBITUARY.

MR. JOSEPH CLAYTON BENTLEY.

We briefly noticed in the month of November of the past year the death of this clever artist and admirable engraver; we are now enabled to supply a few facts concerning him, which our limited space compelled us then to postpone.

Mr Bentley was born in 1809, at Bradford in Yorkshire, where he was brought up as a landscape-painter. In 1832 he came to London, principally for the purpose of learning the art of engraving, and placed himself under Mr. R. Brandard. His progress was extraordinarily rapid, so that his name soon appeared in many of the numerous illustrated serial publications published about that period by Messrs. Fisher & Co., and Mr. Virtue. There is no doubt that his previous knowledge of painting greatly assisted his progress, and it is certain that it contributed very largely to the spirit, breadth, and variety of colour which distinguish his engravings, and enhance their value far beyond that of mere dry mechanical copying.

Although the number of engravings on which he was employed, far exceeded those that the industry of an ordinary clever engraver could have produced, (for he was remarkably rapid in his work,) he still found time, by zeal and perseverance, to follow up his favourite pursuit of painting; and his pictures appeared in the various exhibitions in London, and many of the provincial towns: his contributions to the Portland Gallery and the British Institution, during this year and the last, will doubtless be remembered by many of our readers; they consisted chiefly of views in Yorkshire, painted with great freedom of hand and with a nice feeling for colour.

For a considerable time past, Mr. Bentley had been engaged in copying many of the paintings to be engraved for the "Gems of European Art," published by Mr. Virtue, some of which he also engraved. Among these we may point to the "Fountain," after Zuccarelli, and the "Sunny Day," after Cuyp, as examples of the artistic feeling he threw into his engravings; the same remark applies to those he executed from the Vernon Gallery, for our own publication; the "Wooden Bridge," after Callcott; the "Brook by the Way," after Gainsborough; the "Valley Farm," after Constable; the "Way to Church," after Creswick; the "Windmill," after Linnell; the "Port of Leghorn," after Callcott; "Lake Avernus," after R. Wilson. At the time of his death he was occupied upon other plates for us; and it is not too much to say that his loss, in the landscape department, is one not easily supplied, both for the style of his work and his punctuality in performing his engagements; the latter qualification being one of infinite importance to a serial publication.

The indefatigable perseverance of Mr. Bentley, and his anxiety to attain excellence in whatever he undertook, operated prejudicially, it is to be feared, on a constitution naturally weak, and for the last seven or eight years his health had become very precarious; still he laboured on, and it was hoped that a removal to Sydenham, for the benefit of a purer air, would have arrested, if not entirely removed, the tendency to consumption which his constitution exhibited. Such, unfortunately, did not prove to be the case, though it was not until the approach of autumn that any immediate apprehensions of the result were entertained. During the three months prior to his decease, the unfavourable symptoms rapidly increased till the day of his death, on the 9th of October. He was a man of quiet, unobtrusive habits, and highly esteemed by all who knew him, for his amiable and obliging disposition and rectitude of conduct.

Mr. Bentley has left a widow and two children to deplore his premature death.

SCENES OF ARTIST LIFE.

No. IV.—FRANCOIS GÉRARD.

This very excellent artist and amiable member of society was born in 1770, at Rome, in the Palace of the Cardinal de Bernis. His father was a Frenchman, his mother a native of Italy; and his nature combined and inherited the most desirable qualities of both countries; the conversational powers, the tact, and love of society of the French; the love of Art of the Italian. This last-named love of Art came forth in Gérard when a child, and he was early in life sent to study painting with David, the revolutionary artist of France. Those were stirring times for both hearing and seeing: they were no drawing-room speculations then, and Gérard made the most of his opportunities as an artist, for at the early age of five-and-twenty he painted a good picture on the story of Bélisaire, bought afterwards by Eugene Beauharnais, and now in the gallery of his family at Munich. This was followed by a painting that increased the European reputation of Gérard, "Napoleon by the watch-fires before the Battle of Austerlitz," well known from the engraving. Recognised as the favourite artist of Napoleon and of his son-in-law, all the royal Bonapartists sat to him for their portraits, and he acquitted himself well in representing the grace of Josephine, the beauty of Pauline Borghese, and all those *Adams of their race*, the newly made Marshals and Chamberlains, founders of the new nobility of France, who sat to Gérard, or to Gérard's scholars, in their magnificently embroidered uniforms, covered with orders and decorations. Living in great friendship with Madame de Stael, after her exit and her death he was induced by her friend, Madame Recamier, to paint the picture of Corinne—a complete failure—a subject requiring a genius as great in Art, as was that in literature of the extraordinary woman who wrote the book. Corinne and Madame de Stael had engaged the attention of all Europe; and better had it been for the artist never to have attempted such a work. Gérard is now best known at Berlin, where, in the house of the family of Blucher, may be seen the portraits of those kings and queens of a moment in the history of the world. These works are the only plunder that Blucher would accept after the battle of Waterloo, and on those walls they appear in their royal robes, to be for ever a monument for the Blucher family of the events of 1815.

Gérard painted the coronation of Napoleon and Josephine, and not many years after was called on to paint, for Marie-Louise, an oval picture of the little King of Rome, a most beautiful performance—a lovely picture of a lovely child, but doubly interesting as that boy. The destiny of this painting, now known only by the engraving, was curious; it was sent to Napoleon when in Russia. He hung it up outside his tent, and called his soldiers to look at it: it was lost or destroyed in that disastrous retreat shortly after. The print is scarce and rare that now makes known this clever picture. Gérard attempted to paint a portrait of Marie-Louise that should please; it was, however, found to be impossible; and Napoleon remarked to Baron Denon how extraordinary it was, that a woman so well formed should have so little grace. His thoughts probably returned to Josephine, who was grace itself, and the stiffness of the character and manners of the Empress surprised both the Emperor and the French people.

At the restoration of the Bourbons, when the allied army entered Paris, Gérard was there; the Emperor of Russia, the King of Prussia, and all those foreigners whom Gérard's talents or his conversation fascinated went constantly to his house. The kings and conquerors sat to him under his own roof—an honour that had never occurred since the days of Titian or Leonardo da Vinci.

The Bourbons being restored, Louis XVIII. at the first meeting of the Royal Academy, Aug. 2, 1817, said, "je suis fâché de ne pas voir ici Gérard; je lui aurois appris en présence d'Henri IV. que je l'ai nommé mon prémier peintre." The Duchesse de Berri sat to him at the same time that she sat to Sir Thomas Lawrence. His painting is stiff, Bourbon-like, and royal, representing the Duchesse de Berri as she probably looked, very well dressed by Herbault the celebrated milliner, and exceedingly cross. Sir Thomas's picture is graceful, but not like her.

In the succeeding reign Gérard was not less in favour. He accompanied Charles X. to Rheims, and made a picture, which is now at Versailles, of the coronation; it was an extraordinary destiny that caused the same man to paint the coronation of the Emperor Napoleon and that of Charles X.: also for Charles X. he painted a very interesting picture, from historical paintings and traditions of Philip V. taking leave of Louis Quatorze to become King of Spain. It is an amusing illustration of the court of Louis Quatorze, and contains the portraits of the ministers, courtiers, of Bossuet, and of various persons named in the memoirs of those days.

We now turn to Gérard in his home, where he makes not only a very brilliant but a very amiable appearance—it was a Parisian home, distinguished for good nature and kindness, and the resort of talent. He received every Wednesday, artists and sovereigns flocked there, and were equally anxious to be present. In that house was seen every person distinguished by any talent, and all the young artists, who were grateful for the kindness of the painter, who often left the royal person or the greatest talent present, to go and speak to a rising painter, or some young person to whom he thought he could be of use. During forty years his house was thus open; amid all the vicissitudes of revolutions Gérard's home never changed; the walls were covered with his own paintings, or the pictures of his artist friends. Those friends were Horace Vernet, Gudin, Krutz, Géricault, Robert, whose best performances hung around, and who were eager to show all they owed to his instructions, or to his kindness. During that long period of time, the society of Gérard changed and altered as time and the world alter; especially in France, during those forty momentous and important years, the great who *had been* appeared on the walls, represented by his pencil; and the celebrities of former days would often be compared, or would rival those of the actual moment. Those, too, of the then period were there represented, and their future remained to be guessed at, or commented upon.

During the days of the Consulate, Gérard, along with his pretty young wife, inhabited the range of rooms up high in the corridors of the Louvre. Bonaparte, once in power, brought his friend into power with him, and was often seen at his house. Ducis, the great tragedian, Talma, Madame Recamier, the Comte de Forbin, Garat, the beautiful Madame Grassini, Meyerbeer, Granet, Isabey, were all

in that favoured house where M. de Humboldt might be seen conversing with Champollion, who was talking to him of Egypt; or M. de Pouqueville, amusing the society with an account of his conversations with the Pasha of Janina. The walls were decorated with the portraits of Madame Pasta, Marshal Soult.

Mademoiselle Mars, painted by Gérard, in all the *éclat* of her beauty, enjoyed a double triumph—that of being always admired by the old frequenters of the house, and the picture being thought like, by the young persons who admired her actually. Not far off was the young poet Alphonse de Lamartine, that most beautiful and refined of portraits of the rising genius of poetry in France; further on Madame Visconti, the Princesse de Chimay, while, underneath, Ducis was conversing with Lemercier, Madame de Bawr with Madame Ancelot, and M. de Balzac with everyone, for all wished to partake of his strange fantastic recitals, and his brilliant and animated discourse. All the improvements in Art or in science were to be seen on the tables; a drawing of the last fine mosaic dug up at Pompeii; or some newly discovered process in engraving or lithography; or the work of some rising young artist whom Gérard protected. Such was Gérard's home and house: he enjoyed a reputation at Paris, for which a phrase is wanting in the English language, "*l'art de tenir maison!*"

THE GOVERNMENT SCHOOLS OF DESIGN.

With regard to the request that I should give in the *Art-Journal* some account of the progress of the Government Schools of Design—my occupations compel me to limit my remarks at present to little more than a statement of my belief in their constant progress. As to their alleged unpopularity, I can safely say, that in all my experience for the last three years with these schools, in England, Scotland, and Ireland, I have never met with one single individual who has expressed any such sentiment to me, though I have had many discussions as to the methods and processes, and certain imaginary peculiar demands by special manufactures. Upon investigation of the manufactures themselves, I have invariably found these special conditions to be unfounded; in fact, wholly imaginary. I do not mean to say that I have made those who have advanced them, in all cases come to my opinion, but they have clearly demonstrated to me that while they spoke of the conditions and application of design, they have not, for one moment, withdrawn their minds from processes of manufacture; and this confusion of the two things appears to me so essential an idiosyncrasy of some minds, that I have long given up the attempt at making them clear on this distinction of these two provinces of labour.

It may seem strange that any parties should confound designing, with practically carrying out the pattern in the fabric: but so it is; and this fact is probably a clue to our former obvious inferiority in matters of design to other countries where no such absurd confusion of ideas existed, but where designers have been a distinct class for years. A "putter-on" may design his own pattern, and a designer may "put on" his own design, but the processes are essentially distinct; a man may be a capital "putter-on," but if he has nothing to put on, wherein is his advantage, or if he "put on" only bad design, he will not much profit his employer. Now in all cases where the "putter-on" is the actual designer, and this was the rule rather than the exception in this country, before the establishment of Schools of Design, and for some few years afterwards, it is easy to perceive how the mere mechanical process of putting on the design on the block, or on the ruled paper, might appear the essential process of developing the pattern; but such a mistake could only occur under such circumstances. However, where the "putter-on" furnished his own designs, and where a *pattern* was the prepared drawing on the ruled paper, it was not very unnatural for the manufacturer himself to confound this pattern making with designing; this did occur, and one of the chief difficulties the Schools of Design met with in their original foundation, was to explain to these manufacturers and pseudo-designers, that putting-on was not designing, and that this was a totally distinct province of labour, from the reducing the finished design to the conditions of the first stage of manufacture.

The original impression on both putter-on and manufacturer was, the Schools of Design were so many Government pattern-shops. Some manufacturers were pleased at the notion of an easy supply of patterns, others dreaded the idea of too much publicity to patterns; and the designers, or rather putters-on, were equally in dread of being supplanted in their occupation. There was, then, no salvation for the Schools, but in clearly demonstrating that they were not pattern-shops; this was done and the schools plodded on as harmless institutions, and as useless ones too, in the opinions of some, to the manufacturers, until their influence began gradually to develop itself, and a new epoch of their existence commenced. From this time there was no opposition from the manufacturers, but on the contrary, that of the old putters-on gained very much; for, the new intelligence of the young blood of the schools opened the eyes of the manufacturers, and they only now began to understand that putting-on was not designing. The whole question hangs upon this distinction: had we any difficulty of putting-on, or of manufacturing? certainly not, the British manufacturer was the very coryphæus of manufacturers, but unfortunately he was much given to make very tasteless goods compared with the French and German. He did not at first understand the reason of this, but he felt that there was something in French patterns which had a fascinating power over the public, that resulted considerably to the French manufacturer's profit. The solution of this difficulty was the conclusion that the very best of putters-on himself must have something to put on, or he could not make a pattern, and that there was an absolute and independent process of designing which no skill in manufacture could either supply or supplant, and which no stage of manufacturing process could ever develop. Then for this service distinct and independent institutions were necessary, the Schools of Design were established, and were soon indicated by necessity. From the moment of the just appreciation of their object, they have been popular with all those who have not been absolutely injured by them in their avocations, or who have not had their vanity wounded by independence of their aid. These however are extremely few in number, though that such there are is a notorious fact, and we need not go too deep for an explanation of the connexion of cause and effect in this case.

The fact of the school and factory being one hitherto, is the sole cause of the admitted inferiority of English design; the design being confounded with its application or rather altogether absorbed in the mere application, which is literally the first process of manufacture. Yet the schools are to be now unpopular, because they have completely annihilated the only barrier to the success of the English manufacturer, by showing him that there is a distinct study of design or Ornamental Art wholly independent of its application. As long as the routine of the factory constituted the so-called designer's education, all improvement was hopeless and impossible. What the uneducated putter-on could learn can surely be learnt by the educated designer, if it is necessary that he should be his own putter-on; which however would be anything but an economical arrangement, for one clever designer could keep many putters-on in constant work, and the other method would be employing dear labour when cheap would answer the purpose. What is the task of learning the specific conditions of any one manufacture compared with the acquisition of a thorough mastery of ornamental design? certainly something very much—the proportion of five hours compared with five years. And what are the relative positions of the two, the educated designer who has yet to learn the process of application, or the putter-on who has yet to learn what he is to put-on?—something like the relative positions of two little boys before they are breeched, one knowing well enough how to put on a pair of trowsers if he only had them, the other having the trowsers, and requiring simply to be told how he is to wear them.

If one stage of manufacture is to be identified with designing, why not all stages? and why not require every designer to be a practical workman, skilful in every process of fabrication? if he must draw on ruled paper, why not also compel him to put the pattern upon the cards, and so on? Because this would be going back to the rudest ages, and wholly ignoring the grand principle of co-operation and division of labour—the fundamental source of modern wealth and social progress. The conditions of manufacture are far more imaginary than real as regards the slightest modification of design. No manufacture in itself involves one single specific condition of design, though some manufacturers, owing to their imperfect plant, may impose certain limits in the carrying out of a design; but these can never modify the system of education which must be competent to all purposes, and thorough in all cases: then only is the course of the designer sure and safe, efficient in all cases, for the greater will always contain the less.

A morning paper the other day instanced, as a proof of the inefficiency of the schools, that, out of seven hundred and forty-nine persons employed in the processes of design at Manchester, six hundred had never attended any school of design. This proves nothing of the kind; but it does show that only *one in five* of the designers of Manchester, except some few foreigners, have had any education in design; and such a state of affairs may well account for the general inferiority of the pattern goods of Manchester.

These matters, however, are rapidly changing; and I will endeavour by your next to say a few words on the general progress of the schools, both in efficiency and popularity.

R. N. Wornum.

THE VERNON GALLERY.

THE DANGEROUS PLAYMATE.

W. Etty, R.A., Painter. E. J. Portbury, Engraver.
Size of the Picture, 11 in., by 11 in.

In this charming little composition Etty has taken an artist's liberty with his subject, which seems at variance with the classical allusion embodied in it. A lady in the costume of our day folding in her arms the "winged boy," presents an alliance of actual and fabulous history that scarcely accords with our idea of pictorial truth.

But, leaving this out of the question, the picture is one of great beauty; the figure of Cupid is charmingly designed, with an expression of arch playfulness in his countenance, that unmistakeably indicates his mission; the soft half-shadow in which the upper part of the form is veiled is admirably managed. On the wings are a few feathers of emerald green, orange, and purple, that impart to them exceeding richness and force, and with the flesh-tints balance the draperies on the larger figure. Here the lower part of the dress is of dark green, and the upper part of pink shaded. The sky is of bright blue graduating towards the horizon into red against which the purple hills stand in bold relief. The whole is a brilliant mass of colour; it has been most carefully studied, not only for effect, but in perfect consistency with the laws of truth and the principles of harmony.

The picture exhibits a mass of light which must have cost the engraver some trouble to translate with so much effect.

PATIENTIA.

THE CARDINAL VIRTUES: DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF.

Engraved by Mason Jackson.

SELECTIONS FROM THE PORTFOLIO OF MORITZ RETZSCH.

"THE BENEVOLENT GENIUS descending in a Sunbeam, waving her lily staff, and pronouncing a blessing upon those who may be worthy of it."—M. RETZSCH.

"The Sylphs of the Wind sporting with two Maidens, the younger of whom endeavours to catch one with a butterfly net, to place him with others in a box, from whence, however, aided by the wind, they escape. —M. Retzsch.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

Fig. 1. Conrad Duke of Schluesselberg (who died in 1349). The design is taken from a tombstone, which I found lying neglected and almost destroyed, in the town of Haffelstein, near Bamberg. It must have been removed

either from the Monastery of Haffelstein, or that of the neighbouring Schluesselau, which had been endowed by the baron's family. Conrad was a friend of the emperor Ludwig IV., and one of the most renowned heroes of the age. He especially distinguished himself in the battle between Ampfing and Muehldorf (28th of September, 1322), on which occasion he was honoured by bearing the imperial banner. The colour of his costume cannot of course be given, but to judge from some of the remaining documents of the day, we may conclude that the leathern surcoat was either red, green, or yellow; and its ornamental parts of gilded bronze. The most important part of the body covering of that time was the shirt of mail. The crest on his helm is the head of a bearded man.

Fig. 2. Costume of Ferdinand Alvarez, of Toledo, Duke of Alva, as worn by him in his seventy-second year, on the occasion of a review held at Badajos, June 10, 1580. The design is taken from an old painting, once possessed by the late Mr. Manfridi Romini, picture-dealer at Schaffhausen. The colouring was as follows:—The

doublet consisted of gold brocade, embroidered with silver; above this, a white leathern surcoat, fringed with silver lace, as was also the crimson hose. The hat and mantle were of rich ash grey silk, lined with white material of the same kind, the former surmounted by a large red plume. Poinard and sword were gilt, and round his neck he wore the order of the Golden Fleece.

Fig. 3. Goetz von Berlichingen, with "the iron hand," on horseback, from a fine drawing in

the possession of Count Hexknell Guellenbrand, and of which I took a copy in 1810. The drawing bore the superscription, "Goetzen's Ritt im Bauernkrieg" (Goetz on horseback during the peasants' war, 1525.) From the *Pagina* being marked in one corner of the drawing, I am induced to think that it must have originally belonged to an historical MS. account of the peasants' war.

NIGHT.

FROM THE ORIGINAL BAS-RELIEF BY THORWALDSEN,

IN THE COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE, AT CHATSWORTH.

LONDON, PUBLISHED FOR THE PROPRIETORS.

MORNING.

FROM THE ORIGINAL BAS-RELIEF BY THORWALDSEN.

IN THE COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE AT CHATSWORTH.

LONDON, PUBLISHED FOR THE PROPRIETORS.

At the foot of the page there is the following comic verse*:—

"Rusticus in Stifflibus† non habet cocum in coelibus."

probably said in defence of Goetz, who would have preferred leaving the peasants' camp if he could have done so without peril to himself;—he having been made prisoner by the peasants, and forced to command them in the struggle against the nobility, their feudal lords. Goetz's dress is exceedingly simple and picturesque, and quite in keeping with his knightly character, which has been sketched with so masterly a hand by Wolfgang Goethe. It is to be regretted that the original being in single tint, does not enable us to judge of the colouring of the costume, but from other designs of the same period, we may presume that his slashed doublet and tunic were grey, the latter bordered with black; under the doublet he wore a complete suit of armour, which was only perceptible round his neck, arms, and legs, and through the slashes on his doublet. He wore close-fitting boots of yellow leather. Such sober colours agree well with his coat of arms, which consisted of a silver wheel on a black field, his crest being a grey wolf with a lamb in its jaws. In his "iron hand" he holds his helmet, which was attached to it by a hook. His plume was of dark feathers.

Fig. 4. Costumes of a male and female on horseback, of the year 1579, the original superscription being

Varium et mutabile semper foemina
Haec suo quem amat scripsit.
Georgius Wolfgang Von Kaltenthal.
1579.

A picturesque group representing the above named young knight with his youthful wife taking a ride. She wears a blue silken dress, with a boddice of gold brocade trimmed with fur, and a rose-coloured silk scarf; the head-dress is quite plain, the hair being fastened with a golden dagger set with jewels. The knight's dress consists of a light green doublet, with dark green stripes, slashed hose edged with white; yellowish leather surcoat without sleeves, riding boots of untanned leather, and grey felt hat, with red and white plume, dagger and sword. The accoutrements of the horse are simply black, with some metal ornaments. The young lady is the beautiful Leonora of Caimingen, who was at that time a great favourite of the Court at Wurtemberg. In travelling thus (which was at that time the only mode), females of the higher rank only were accustomed to make use of masks or veils, for the preservation of their complexions, that custom being generally unusual. The ancestral castle of the knights of Kaltenthal was situated between Stutgard and Boeblingen, on the summit of a rock overhanging the valley of Hesslach. It exists no longer.

ART IN THE PROVINCES.

SHEFFIELD.—The Annual Report of the Sheffield School of Design for the year ending in September last, is before us; from it we learn that the number of pupils during the preceding twelvemonths has been greater than in any former year, and the average attendance has been greater on the increased number than it was when the pupils were fewer. This fact may be regarded as a proof that the school progresses satisfactorily. But still further evidence, and still more conclusive, is supplied by the readiness with which, as the report informs us, the advanced pupils of the institution are received into the workshops of the manufacturers, who are ready to take advantage of the talent which they see springing up around them; the practical results of the efficient working of the school are thus brought fairly into operation. We should be glad, however, to see a more liberal spirit exercised by the manufacturers towards its support; the annual amount of subscriptions, including those of several of the neighbouring nobility and gentry, does not reach 200*l.* for the past year, while the expenditure exceeded 1100*l.*

* At least it is meant for *Latin* verse; it is given in the wretched sort of doggrel Latin which was then in vogue amongst ignorant monks, &c., and which was not inappropriately called "Kuechen Latein" (Kitchen Latin.)

† Meaning *caliga*, instead of which the German word *Stifel* is introduced, with the Latin termination, *ibus*.

There is still a heavy debt upon the school, which ought at once to be discharged by such an opulent community as Sheffield contains.

ALNWICK.—A monument has recently been placed in the new Church of St. Paul, Alnwick, which merits particular notice from the successful manner in which it has been treated by the sculptor, Mr. Carew, who has adopted the prevailing style of mediæval altar-tombs, without sacrificing modern realities. The tomb is to the memory of the late Duke of Northumberland, whose effigy is clothed in the robes of the Garter, his feet resting on the lion adopted as the crest of his noble house; the shields of the various members of the family appearing round the base of the tomb, which is surrounded by a Gothic railing. The form and style of the fifteenth century is thus the prevailing idea, but the costume is truthful and modern, the attitude of the figure easy and graceful, and a proof that a proper direction of thought can overcome many of the so-called "difficulties" which beset statue-memorials of modern men.

LEEDS.—The statue of the late Sir R. Peel, which has progressed so far as to be cast and exhibited in the studio of the sculptor, Mr. Behnes, has been transferred to the works of Messrs. Bramah & Co., to be cast in bronze, and we believe that it is proposed to cast the figure in one entire piece. It has been customary to cast piecemeal. Chantrey's bronze statues were cast in pieces and welded afterwards. The Duke of Wellington's statue at Hyde Park Corner, was cast in many pieces; we remember seeing the head of the man, and we think the head of the horse lying about the studio for many months, perhaps a year before the other parts were cast. We saw last year the pit from which parts of the great Bavarian and other Munich castings had been removed, after having lain there some weeks to cool; and upon Rauch's Great Frederick, in its newness the junctions were yet very apparent, notwithstanding the exercise of the file. Chantrey was accustomed to have his moulds formed of plaster, with a preparation of brick-dust to admit of the expulsion of the air on the infusion of the metal. But Messrs. Bramah presume a large casting of bronze to be no other than a large casting in iron, and accordingly prepare the mould by means of the sand commonly used in iron foundries. We await with some curiosity the result of this experiment, though experiment it can scarcely be called, because the result of such means is sufficiently well known.

STOKE-UPON-TRENT.—The annual meeting of the Potteries School of Design was held in the month of November, at the principal seat of manufactures—Stoke. According to the report of the head master, Mr. J. C. Robinson, the number of pupils attending the schools at that time, showed a considerable increase over the corresponding period of last year. The books for the month of November, 1851, contain a list of 69 male students, and 42 females, at the Stoke School; and 75 male students, and 23 female, at the Hanley School. We see that the Government has made an additional grant for two assistant masters, which will materially aid the efficiency of these establishments; and that a third school has recently been established at Longton, which hitherto progresses favourably. Allusion was made at the meeting to the high position held by the British manufacturers of pottery-ware, at the Great Exhibition; and much of their success was referred to the intelligence and industry of the pupils in the Schools of Design. We have little doubt that the stimulus they have received will work out much beneficial results in the future.

LIVERPOOL.—The Academy of Arts located in this important commercial town, has procured for itself a somewhat unenviable notoriety, by awarding its annual prize of 50*l.* to Mr. W. H. Hunt for his picture of "Valentine rescuing Sylvia from Proteus;" Mr. Hunt, it is scarcely needful to remind our readers, belongs to the *clique* of young men who practise what is already called "Pre-Raphaelitism." This act of the Academy has already thrown dissension among its members, so much so as already to cause the withdrawal of one of the principal names upon the list, an example not unlikely to be followed by others. And this is not the worst result likely to follow; for there cannot be a doubt that many of its best friends and supporters will be alienated from the institution, by the perpetration of such folly on the part of a few only of the Liverpool academicians. The whole number of these gentlemen is, we believe, thirteen, four of whom, we are informed, were absent when the decision was made, and of those present, two voted against it. The award, therefore, can only be considered as the act of a moiety of the Academy, although the entire body is responsible for it, and must bear whatever opprobrium attaches to the act.

"NIGHT."—"MORNING."

FROM THE BAS-RELIEFS BY THORWALDSEN.

FROM the announcements we put forth during the latter part of the past year, our readers will be prepared to see, with the commencement of the present volume, the first instalment of the promise made, with reference to the engravings from the Chatsworth Gallery of Sculpture, which the courteous liberality of his Grace the Duke of Devonshire enables us to place before the public. This collection contains some of the *chef-d'œuvres* of the most distinguished British and foreign sculptors, placed in a gallery erected expressly for the purpose, and to which reference is made in another part of the present number of the *Art-Journal*. It redounds greatly to the honour of the Duke of Devonshire that he should stand almost alone in the patronage of an art which, unfortunately, finds too few, among individuals, to foster and encourage it. We are perfectly aware that the acquisition of a sculpture gallery is not within the means of many, but the possession of some two or three examples is attainable by a very large number of our moneyed classes, who, nevertheless, seem generally most unwilling to expend their surplus wealth on such objects; hence sculpture in England, except for monumental or honorary purposes, is infinitely less patronised than the merits of our artists deserve it should be. The British school of sculpture at the present time is unquestionably on a par with any in Europe, notwithstanding the discouragements it has met with and still meets.

It has been our custom to present to our subscribers, with the commencing part of each year, an extra plate; and for this reason, as well as to avoid the separation of two subjects so closely united in character, we have selected for this purpose "Night" and "Morning," from the famous bas-reliefs of Thorwaldsen, now at Chatsworth.

The genius of the great Danish sculptor is developed more, perhaps, in his bas-reliefs, than in his full figures: indeed we are of opinion that it must be far more difficult to design and execute the former, so as to win the admiration of the popular mind, than the latter: the eye is attracted and charmed by the beauty or the majesty of a statue exhibiting the dignity of man's nature, when no such feelings are experienced in the contemplation of what appears as simply an object placed against a wall. In the year 1849, we gave some examples in outline, of several of Thorwaldsen's finest bas-reliefs, from a work then preparing for publication by Mrs. F. Rowan, and we then took occasion to remark, when drawing a comparison between the relative merits of the two classes of sculpture, that Thorwaldsen "was the greatest master of basso-relievo; how great soever the excellence of his statues, they are yet surpassed by the learning displayed in low relief, confessedly the most difficult of sculptural composition. To excel in anywise in sculpture is an enviable distinction, but a superiority in basso-relievo is a transcendent pre-eminence."

"Night" and "Morning" are among the most exquisitely poetical conceptions of a mind whose constitution was eminently of a poetical order, as evinced in nearly the whole of its productions.* The former is symbolised by a winged figure bearing two infants, floating rather than flying through the air; they are asleep, and an air of repose is felicitously given to the composition by the quiet attitudes assumed by the figures, even to the lower limbs of the principal one, crossed as at rest: the companion of their shadowy flight is the "bird that loves darkness." "Morning," on the other hand, is full of life and light—

"Scattering bright flowers on the jewelled earth."

Every limb of these two figures shows activity and motion: the "torch-bearer" does not "rest" on his associate, although poised on her shoulder; his own wings are bearing him onward through the freshening air, which expands and moves the draperies by its gentle influences. Equally poetical with Flaxman, more elegant, but with less of classical severity, Thorwaldsen must ever be regarded as one of the great lights of an enlightened age.

* There is little doubt that Thorwaldsen borrowed his idea of these bas-reliefs from a portion of a ceiling, painted by Albano, in the Veraspi palace at Rome. Engravings from this ceiling, by Hieronymus Frizza, dated 1704, are still in existence; and also, as outlines, in an edition of Landon's Life and Works of Albano, published in Paris in 1804. Albano died in 1661. Thorwaldsen's designs differ materially in composition from Albano's, but we find in the latter, the figure scattering flowers, with the boy bearing the torch, as well as the other figure carrying two children and accompanied by the owl.

CORRESPONDENCE.

ART IN INDIA.

SIR,—Should no abler pen than mine have been taken up in an attempt to offer some modification of the grave charges brought against Europeans in India, that they have not kept pace with the attainments of their more fortunate brethren of the western world; that they, in common with the natives themselves, are indifferent to the cultivation of those arts which humanise our nature, those sciences which have for their object mankind's special benefit, and those manufactures which involve the practice of both, and make the result of their combined efforts patent to the world; allow me to offer a few remarks on an article which appeared in your journal for May, 1851, entitled "The Arts in India."

That our share in the great work devolving on us as representatives of an enlightened country has, according to that infallible standard, instituted by universal consent, in the Palace of Industry, been weighed in the balance and found wanting, our warmest advocate cannot deny: that a lamentable indifference, nay, almost a repugnance to a study of these matters, important as they are in the present age, does prevail throughout our eastern possessions, no one can gainsay: that that font, from which once flowed pure springs of science, has been lost in the blind sand of Oriental languor and Anglo-Indian apathy, to reappear with fuller and brighter streams in your more favoured climes is, or at least ought to be, matter of deep and thoughtful consideration to those whom destiny has placed near the spot where the fountain-head once was—to the keepers of that garden, amidst whose secluded bowers it once welled up in all its brightness and purity. That they have despised this privilege, sufficient proof exists, were it wanted, in the scantiness of their works. "By its fruits shall a tree be known."

Having thus subscribed to the justice of your observations, there are, I think, some extenuating points in our favour, a few of which I propose to consider. Setting aside as valueless (for artists have been known, in pursuit of their calling, to "face death i' the cannon's mouth") the so-often quoted disadvantages of climate, affecting not only the health of those who are called to labour in it, but also the materials of art, which science would fain place in their hands to her own advancement, I pass on to the first point that presents itself—the entire absence among us of galleries, institutions, and academies. This want can only be fully appreciated by those who are deprived of the opportunities for improvement afforded by such "refreshing places of the mind." It is a principle laid down by Sir Joshua Reynolds, and re-echoed by every subsequent writer, "that whatever is done well, is done by certain rule, or it could not be repeated;" and how are we to find this rule but by a careful consultation of the great masters, past and present, and the *modus operandi* employed by them as shown by their works? Though they may be "sterling" in England and on the continent, we cannot "command a mirror hither straight," and have these works reflected to us in India. True is is that good engravings act most beneficially towards supplying this want, but much remains which can only be furnished by a contemplation of the pictures themselves.

Worthy of all admiration are such periodicals as the *Art-Journal* and *Illustrated News*, at home, and Mr. Hunt's *Madras Journal* in this country, for their energetic efforts in fostering a love of the arts and sciences by the efficient help of engravings; and the increasing popularity of these works proves that a just appreciation of their merits and the goodness of the cause they advocate is becoming more general among us. The amount of good already achieved by the two former is incalculable, and may be taken, it is to be hoped, as an earnest of what will yet be achieved by the latter, dimly though it now shines through the moral twilight that envelops India.

Secondly, The point that I would consider is, that in India we have few competent persons to instruct such as might be anxious to attain some proficiency in the culture of the Arts, fine and industrial; and as these competent persons are to be found principally in the capitals of the three presidencies, aspirants in the provinces are left entirely to their own resources. From a given list of paintings in a gallery, a person of imaginative turn may conjure up visions of "fascinating scenery," of "truthful and graceful combinations of all that is great and noble in Art," of "highly coloured fancies," and "clever conceptions," but however gifted he may be with that essential to perfection—Invention—it is doubtful if, in the absence of instruction, he could sit down to work out the mechanical portion of his scheme, or place on canvas even the most common-place offering of his thoughts.

Thirdly, Far from government lending a helping hand to private enterprise, obstacles are thrown in its way; the transactions of our societies must pay a tax; the difficulty of forwarding books and fragile objects of natural history, is enhanced by the duties levied on these objects; "their importers are exposed to all the trouble and vexation which the Custom House seems to rejoice in; the more delicate, rare, and tender of our specimens of natural history, are ruined by the manipulation of the Custom House officers." Can science, which like commerce, requires to be *nursed*, as Sir Charles Napier remarked, thrive on such a régime as this? The governments of continental states find their men of science frequent employment; ours offers no such inducement to exertion on the part of its servants; their efforts cease to be appreciated, and are suspended; their skill finds no patron, and sinks to the ground, destined never to see the light of publicity. A system prevails which seems to have for its object not a carrying out of the divine command "let there be light," but tinctured with some portion of that darkness which obscured the vision and contracted the intellect of our "boat-headed" forefathers, and that spirit of bigotry which prompted the Caliph Omar, worthy man though he may have been in other respects, to destroy the Alexandrine Library and add a few more to the "treasures of oblivion."

The fourth and last consideration to which I would crave your attention, bears with it more importance than you might at first sight be disposed to accord to it. With very few exceptions, those who come out to this country (men of education or not,) do not look upon it as their home. Some see in it but a field temporarily placed at their disposal for the all-engrossing work of amassing wealth—a heavy stage, whereon the actors, high and low, scramble for the coin that may be thrown among them. Others are too ready to make much of the theme that "though the moon shines more bright, still it is not their ane countrie," and to view their present position without a spice of satisfaction; they treat every thing around them connected with the country, its history and its resources, with disdain and contempt; they exalt the land of their birth at the expense of the land they live in, and look with a morbid longing to the time when they shall quit it for ever. Could the former class be persuaded to set apart a trifling portion even of their time and resources, towards the great end of promoting science and her sister arts; and the latter be taught that by industry and activity, besides securing relief for a troubled mind, they may, in however remote a degree, contribute something to the good of their fellow men, there might yet arise in the East some of that mighty spirit of research and enquiry, which formerly distinguished her among the nations of the earth, some of that love of knowledge and learning to which Great Britain herself owes so much.

I am, sir, your obedient servant,
ANGLO-INDIAN.

BOMBAY, *Sep.* 31*st*, 1851.

PHOTOGRAPHY.

SIR,—I venture to avail myself of your columns to communicate a result not unwelcome to those photographers who may not have already come upon it in their own practice. A very weak solution of protosulphate of iron (from 2 to 5 grains to the ounce of water, according to the collodion-iodide), slightly acidulated with either acetic or sulphuric acid, developes a more brilliant and powerful collodio-type picture, according to Mr. Horne's process, on glass, than the pyrogallic acid solution originally recommended. If the plate be inverted upon black cotton velvet, and secured by a little frame of pasted paper, the picture is seen direct, and constitutes its own glazing. When a negative for transfers is required, the exposure should be continued about one-fourth longer than for the best positive effect, until, indeed, the positive is weak and flat. The precipitated silver then has all the gradations of non-transparency, requisite for a most effective picture on paper. I may add that the blue tinge of the shadows, which sometimes spoils a picture, seems to arise from partial oxidation of the sulphate salt, and, in my own practice, has always been obviated by preparing the solution afresh. The effect of the hypo-sulphite fixing solution upon a picture so developed is extremely beautiful.

I have the honour to remain, Sir,
Yours very faithfully,
W. J. READ.

Collegiate House, Huddersfield.

[The use of the proto-sulphate of iron was first introduced by Mr. Robert Hunt, who read a paper on the subject at the Meeting of the British Association at York, and published in its Transactions. From that communication, it appears to be applicable to almost every form of photographic manipulation into which a silver salt enters. We have no doubt but the process recommended by Mr. Read will prove very effective.]

HIGHLAND COSTUME.

SIR,—In the *Art-Journal* for November you have given a woodcut of a Highland chief, which is a most childish forgery—the learned Professor has been grossly imposed upon; such a modern antique is only worthy of a very minor theatrical tailor. But how did Professor Heideloff imagine that a weaver could produce tartan woven diagonally, or on the bias? There never was such a garment as a "Scottish *tunic* or *blouse;*" *steel breastplates* were never worn. The Gael Albanich never wore any armour but *mail* and *leather*; nor were they ever conquered by the Romans; they never passed the *Moor* of *Ardoch* where they were defeated by the natives under a Celtic leader named Galgacus. A head-piece of steel, of conical form, called "Clogaid," was worn, but quite unlike the Sioux head-gear of the German Professor. Basket-hilted swords were not known until the time of Queen Mary; they superseded the claidhmor. Steel shields were not used in the Highlands since the days of Fingal; they were always made of wood, and were only two feet in diameter. The Professor ought to know that the plaid of a Highland dunieuasal was the other end of his philabeg, and inseparable from it, consequently, if an "esquire" carried his master's plaid, said master must have been minus his kilt. The brogues are as unlike anything ever seen on the Braes of Lochaber, as the whole figure is unlike a Celt of any period.

I am, Sir, yours, &c.,
R. R. M'IAN.

[Our readers will doubtless remember the announcement that we gave both figure and description precisely as we received them from Professor Heideloff. As several communications on the subject have reached us, we may look upon our own words in introducing this very description, as in some degree prophetic:—"Many of our northern readers will doubtless demur to the early date assigned to the Scottish chieftain engraved in our present series." The antique costume of Scotland is an exceedingly difficult subject to treat satisfactorily; and we have not yet been made aware of a concurrence of opinion on the subject, even by Scottish writers themselves.]

COLOURS EMPLOYED IN MURAL PAINTING,

IN THE THIRTEENTH CENTURY.

A MURAL painting (representing the Annunciation) of the date of the thirteenth century, having been discovered in the Sainte Chapelle, at Paris, the Minister of Public Works requested MM. Dumas and Persoz to examine it, with the view of ascertaining the nature of the colours employed, and the means used in their application, &c.

MM. Dumas and Persoz have recently communicated to the Paris Academy of Sciences the result of their investigations. These are as follows:—A coating, composed of a mixture of fatty, resinous substances, was first laid on, hot; over this coating was applied an orange-red cement, most probably composed of a mixture of "drying plaster" and red lead, the object of which was to heighten the effect of the gold leaf which was next laid on, and which formed the ground of nearly the whole of the painting. An analysis of the *white* colour employed, showed it to be a preparation of lead, analogous to white-lead, if not identical with it. The *blue* colour was of two different kinds. That employed in the draperies of the figures was ascertained to be phosphate of iron; probably the native phosphate was used. The other blue proved on analysis to be ultra-marine. The bright *red* used in painting the aureola encircling the head of the Virgin was found to consist of vermilion, the effect of which was heightened by the gold leaf. All the *browns* and *yellows* were painted with ochres. The *greens* were composed of a mixture of these ochres with phosphate of iron. The *rose* and *violet* colours were found to offer peculiarities worthy of attention. At first sight they appeared to be madder lakes, but analysis showed that they contained neither alizarine, nor any rose or red colouring matters at all analogous to the colouring principles which chemists have hitherto detected in madder. The result of combined chemical and

microscopical examination led MM. Dumas and Persoz to the conclusion, that the rose colour employed was obtained by simple mechanical pulverisation of the rose-coloured shells of the *Tellina fragilis*, which are found in great abundance on the coast of France; and that the violet colour was obtained by detaching the violet spots from the shells of the *Neritina fluviatilis*, and similar shells, and rubbing them into fine powder.

An attentive examination of the painting, resulted in the inference, that the colours were not ground in oil and laid on with a brush or pencil, as in the ordinary practice of the present day, but that the surface to be painted was first covered with a mordant of drying oil, and then dusted over with the colour in the state of a dry powder, in much the same way as that now employed in the manufacture of flock papers. Lastly, a coating of wax was applied to the whole surface of the painting, by which a somewhat brilliant aspect was given to the colours, whilst the painting itself was at the same time preserved from the injurious action of air and moisture.

PHOTOGRAPHY.

The importance which the practice of photography is now obtaining, as an auxiliary to the artist and engraver, induces us to give a short sketch of the progress which has been made in this beautiful application of simple chemical laws; and we do so the more readily, because it is impossible to quit the careful study of these wondrous creations of the pencil of the sun, without being clearly and most faithfully instructed in the great leading principles of light and shade.

There are two processes in photography. 1. The production of a negative picture, in which the lights and shadows are reversed. 2. The production of a positive picture, in which the former inversion is corrected. This latter image has the appearance of a highly finished drawing, and may be obtained in unlimited numbers from the negative impression.

A negative picture may be taken either upon paper or glass; and it is to this point that all the efforts of skill are now directed.

The negative paper may be prepared in the English or French method, with the aid of albumen, or by previously waxing it. The albuminous process, with Turner's paper, gives much beauty of detail, and is well adapted for copying sculpture or architectural subjects; but the latter method is the striking improvement, as it allows the paper to be kept for several days after being rendered sensitive to light. This is a remarkable fact. A tourist may simply stock his portfolio with sensitive paper, and without the encumbrance of drugs and dishes, may secure his views, and develop them at the close of some day's travel.

It is, however, in the processes on glass that the greatest advances have been made; so great, in fact, that it is generally believed that in this branch the infant art has escaped from the control of its Patent nurse, and can move free and unshackled.

Photographs on glass were first taken by M. Niepce, by the aid of albumen, which formed a coating for the reception of the chemical substances employed.

In practice it has been found most difficult to spread the albumen smoothly on the glass; but at present this is easily accomplished by a small apparatus for keeping the plate in motion, or, better still, by a steam-bath. The albuminous process is, however, tardy, and not applicable to portraits, and is generally superseded by the use of collodion, which makes a varnish on the glass, and is so sensitive to light, that a really good portrait may be taken with it in two or three seconds.

The collodion pictures offer this peculiarity: when partially developed, an exquisite positive picture is found to exist on the glass, and is very visible if the plate be held over a piece of black cloth. On the development being suffered to continue, the positive image becomes nearly obliterated, and the plate gives a negative of the usual character, though perhaps softer than that obtained by albumen.

In this country, we have to contend against the disadvantage of a faint light during a great portion of the year, and it has, therefore, become important to discover some agents which will give a greater power of developing proofs which have not been sufficiently exposed in the camera. Such agents are pyrogallic acid, ammonia, and certain salts of iron. The merits of pyrogallic are at last appreciated. Hitherto, we have pointed out the beaten tracks in the art; we shall now say a few words on an entirely new path which is opening out, and through which a fresh impulse will be given to the labours of scientific photographers.

Mr. Talbot and Dr. Woods in England, and Mr. Muller, at Patna, in Central India, appear to have made the contemporaneous discovery that iodide of iron possesses some remarkable properties with reference to the action of light; and we proceed to give a summary of their operations.

Mr. Muller prepares his paper by floating it on a solution of fifteen grains of nitrate of lead in an ounce of water. It is then placed on a solution of ten grains of iodide of iron to an ounce of water—left for two minutes, and blotted off. The paper, while moist, is rendered sensitive by a solution of nitrate of silver (one hundred grains to the ounce), and is placed in the camera. After exposure, the image gradually develops itself without any further application, and is fixed by hypo-sulphite of soda. This is a most striking discovery, as it supersedes the necessity of any developing agent after the light has acted on the paper.

Mr. Talbot has lately published a method which he justly styles "instantaneous," and which is closely allied to the one already enumerated. We give his directions in a compressed form:—

1. Coat a plate of glass with a mixture of albumen and water in equal proportions.
2. Dip the plate in a solution of three grains of nitrate of silver to an ounce of a strong mixture of alcohol and water, and wash it with distilled water.
3. To a saturated solution of prot-iodide of iron, add, *first*, an equal volume of acetic acid, and then ten volumes of alcohol. Keep the mixture for two or three days, and dip the plate into it.
4. Make a solution of seventy grains of nitrate of silver to one ounce of water. To three parts of this, add two of acetic acid. This is the sensitive mixture, and the plate must be rapidly immersed in it.
5. Develop with one part of a saturated solution of proto-sulphate of iron to three parts of water, and fix with hypo-sulphite of soda.

By these means, Mr. Talbot obtained, at the Royal Institution, the image of a printed paper made to revolve upon a wheel, and lighted up, during the fraction of a second, by a powerful electrical discharge.

It will be observed that Mr. Muller's process rests upon the same basis with that of Mr. Talbot, viz:—the employment of iodide of iron, in combination with nitrate of silver. Mr. Talbot notices a singular fact; as yet we have seen negative pictures by looking through the plate towards the light, and positive pictures by looking on the plate which itself should be held over a dark ground—in other words, we have seen them by transmitted and reflected light. But now, for the first time, a positive image may be seen by transmitted light. The plate must be held at an inclination to the rays which illumine it; and the curious part of the matter is, that in this new image, the brightest objects are entirely wanting, and that in those places where they ought to be given, the plate appears pierced with holes, through which are visible the objects which are behind.

Of course Mr. Muller's plan of operation is applicable to glass, and it will be a matter of interest to observe its effect on Mr. Talbot's patent.

We have left but little space to comment on the production of the positive image, upon which, however, much depends, as it requires considerable skill to obtain a pleasing impression of a good negative picture, and this branch of the art is now the subject of much attention. Every possible variety of tone and tint results from the experiments which are in progress, and it is upon albuminised paper that the most striking effects are to be observed.

In conclusion, we would remark that all the operations of photography are being simplified, and placed within the reach of those who take it up as an occasional amusement, and who cannot make any long-sustained efforts to overcome its difficulties.

THE ROYAL PANOPTICON OF SCIENCE AND ART.

We have already noticed the effective progress made by this new and important institution, and the great success which has hitherto marked the formation of its body of shareholders. This preliminary movement being satisfactory, and funds being ample, the building in Leicester Square has been commenced; it is now proceeding with great rapidity, and is intended to be opened to the public in May or June next: security in every way has, however, been insured, and the whole of the enormous building possesses a strength and durability quite commensurate to its requirements. Its external effect will be exceedingly striking, inasmuch as it is constructed in the Saracenic style of architecture, and will be an almost unique specimen of this character in the metropolis.

Although no servile copy of any existing edifice, the architects of the Panopticon, Messrs. Finden & Lewis, have chosen with much judgment their models from among the beautiful remains in Cairo; and the two towers which, crowned with minarets, form so prominent a feature in this design, will be rendered more striking as they may be made the means of affording an illumination to the surrounding neighbourhood. The care which has been bestowed upon the more minute details will, we believe, warrant the degree of praise which we are inclined to bestow upon the whole conception, which will thus form one of the most striking of the modern metropolitan erections.

The internal arrangement of the building will be found by no means unworthy its magnificent exterior; and will consist principally of a large circular hall of ninety-seven feet diameter, which will be surrounded by three galleries raised above each other, and lighted by a stupendous dome, the model of which has been constructed from the actual daguerreotype of one of the most important of the Eastern mosques. Passing through this principal hall, the lecture-room, chemical laboratory, workshops, &c., will form the rear of the building, and in size and convenience will yield to no apartments of this nature in London.

The arrangement which has been made by the directors of the institution with Messrs. Hill & Co., will enable them to produce an organ of extraordinary power, which will occupy a space in the great circular hall, and form one of its most prominent ornaments; and it will accompany the exhibition of the patent dissolving views. It is confidently anticipated that the Panopticon will be one of the most attractive exhibitions of modern times, inasmuch as it is the desire and intention of its managing directors to make it the grand centre for the exhibition and elucidation of modern progress in Art and Science.

ART IN CONTINENTAL STATES.

Paris.—The French papers announced last month, at considerable length, the imposing ceremonies adopted on the delivery of the prizes awarded to French exhibitors at the late Great Exhibition, and one cannot but contrast the way in which such things are done in Paris, with our own paltry and undignified proceedings in the same matter. There the President of the Republic, surrounded by a brilliant retinue, distributed the gifts with his own hand, and bestowed suitable words of approbation and encouragement on the successful recipients; but here the medallist may receive his reward if he chooses to take the trouble of applying for it. One half of the *prestige* attending the award is hereby lost to the British manufacturer, who might possibly consider the medal in some way worthy of his acceptance, if presented in a manner that, in some degree, recognises his merit. The whole thing, so far as we are concerned, wears a shabby appearance, and looks as if those having the management were desirous of getting rid of the affair as quietly and as unceremoniously as possible. How truly has the end been unworthy of the beginning of an affair that has set half the civilised world in commotion for the past year and longer.

M. Ingrès, one of the most celebrated chiefs of the modern French School of Painting, has determined to bring out in the book form, and with descriptive letter-press, engravings of the complete collection of all his productions, from the commencement of his career down to the present time. Simple designs and rough sketches are to be given, as well as great and laboured paintings.

Perhaps in no one thing are England and France more dissimilar than in their public records of great men. The few statues exhibited by

ourselves, are generally the "illustrious obscure," who have title only; or a very small number of warriors and senators. Our great public benefactors in art, literature, science, and the useful arts, are totally unrepresented. How different the feeling on the other side the Channel! Even such a man as Parmentier, who first introduced the potato into France, has had a monument recently erected to his memory, in the form of a small obelisk, on the piece of land granted him by Louis XVI. for his experiments in growing the root. Such a monument vividly evinces the national desire to honour all who "do the State some service."

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THE ROYAL ACADEMY.

DISTRIBUTION OF PRIZES.

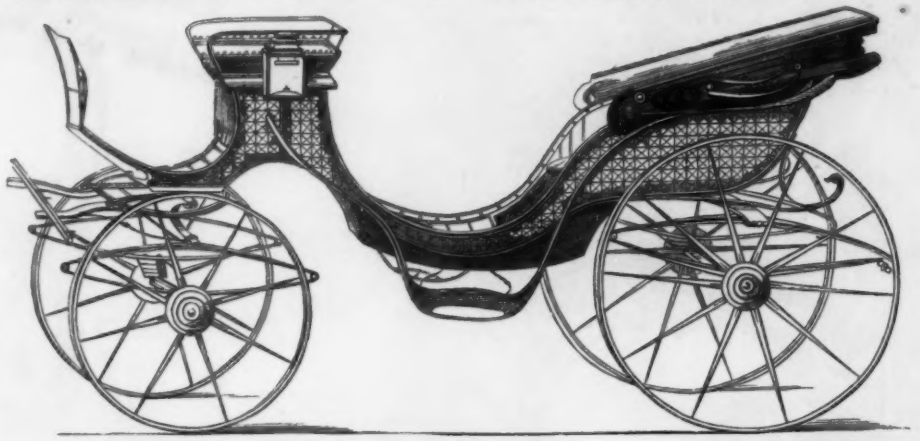
ON the evening of the 10th of December, the biennial distribution of prize medals took place in a full assembly of the President, members, associates, and students. The sculptural designs, drawings from the life, and antique models from the life, and architectural drawings and designs, were, as usual, exhibited by themselves, and the pictures behind the chairs of the academicians in the Great Room. There were but two sculptural designs, the subject being "Mercy Interceding for the Vanquished." The simpler of the two consists of three figures, and their relations reminded us much of Etty's picture of the same subject. The subject in painting was "Dalilah supplicating Pardon of Samson," of which there were many various versions. Some of the drawings from the life were highly meritorious, as were many of the drawings from the antique. The architectural subject was "A Design for a Marine Palace;" and the subject for study was the Tower and Spire of Bow Church. The chair was taken at nine o'clock, when the President spoke briefly of the merits of the works submitted in competition, in which every class was represented, with the exception of die engraving. In alluding to this subject, he passed an encomium on the memory of the late Mr. Wyon. He then adverted to the pleasing duty of rewarding those students who had distinguished themselves by talent and industry; the premiums being such as might serve during life as mementos of their early triumphs. He alluded regrettingly to the unfinished state of the models from the antique, and to the absence of life models. But the drawings from the life afforded a satisfactory evidence of advancement—careful study from the life, executed after a sufficient course of preparatory study of the antique, is the most substantial and available principle of Art-education. If every class be not particularised, the students who have competed in those which were not spoken of, must not consider themselves neglected. In the distribution of the medals: to W. S. Burton the gold medal was awarded for the best picture from the subject "Dalilah supplicating Pardon of Samson," and with the medal, the Discourses of Reynolds and West. For the best sculptural composition Charles Somers received the gold medal and the Discourses of Reynolds and West. For the best design in architecture, John Robinson secured the gold medal and the Discourses of Reynolds and West. For the best painting from the life, to F. Clark, was awarded the silver medal and Discourses: and to J. P. Burgess was awarded the silver medal and the Discourses of Fuseli and Flaxman. For the next best drawing, J. E. Tuson received the silver medal; and for the next best, James Duncan the silver medal. To Charles Somers was awarded the silver medal for the best model from the life, with the Lectures of Fuseli, Howard, and Flaxman. Thomas Christopher received the silver medal for the best drawing of the tower and spire of Bow Church; and for the next best drawing of the same subject, James Rowney secured the silver medal; and for the next best drawing of the same subject, H. S. Snell received the silver medal. For the best copy in painting, G. E. Tuson received the silver medal; and for the next best copy, W. Cooper was rewarded; as also were W. O. Williams, D. Bateman, and G. H. Bacon, for drawings from the antique. The medals having been distributed, the President delivered to the students an address, founded upon the general principles of Art, without trenching upon the provinces of the professors of sculpture, painting, architecture, or perspective; but speaking briefly of the acknowledged precepts of each branch. He spoke particularly of form, and the necessity of unequal quantities in composition on flat surfaces, such being the essence of the picturesque. He insisted on minute finish in drawing, but of course condemned minute elaboration in painting; and, after citing various authorities in support of his precepts, concluded his address amid enthusiastic applause.

THE

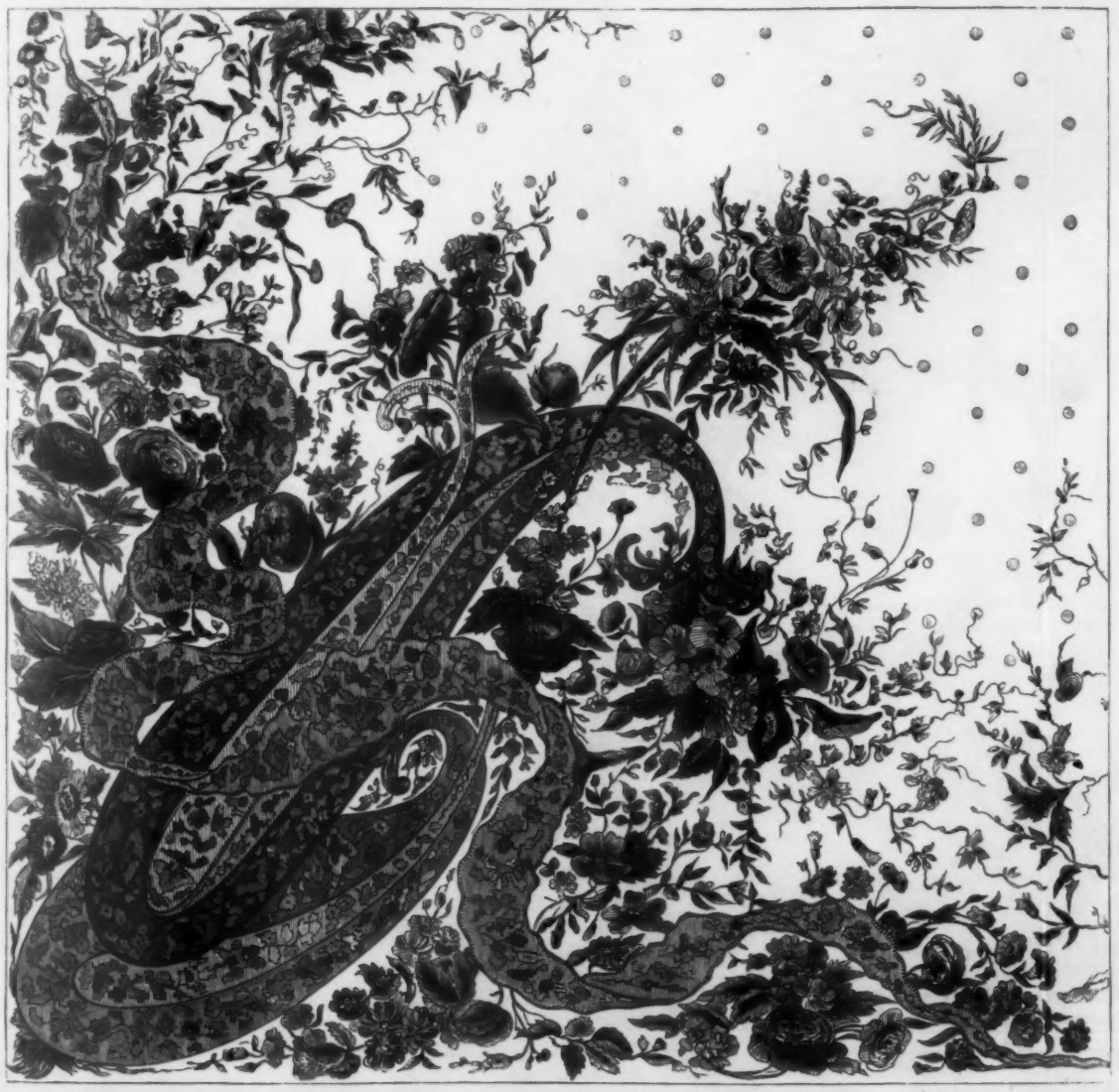
PROGRESS OF ART-MANUFACTURE.

[*We commence a* SERIES, *to be continued monthly, of engraved* EXAMPLES OF MANUFACTURED ART—*British and Foreign. This series will, from time to time, exhibit the progress of the Manufacturer, and the advance of manufactured Art; representing (aided by engravings) the interests of both, as directly as, and more emphatically than, Literature and the Fine Arts are represented in the various publications devoted to them. We shall thus assist in obtaining for the producer, that publicity, and consequent honour, which is at once the worthiest incentive to merit and its surest reward.*]

Our introductory engraving is from an elegant light PHAETON, manufactured by Messrs. HOLMES, of Derby, whose contributions to the carriage department of the Great Exhibition attracted so much attention by the taste and novelty displayed in them, especially one or two vehicles of which the woodwork was merely varnished and polished, so as to show the material in its



natural state. This phaeton is manufactured of dark walnut panels, carved on the surface, the trimmings are tastefully contrasted, and the springs and iron-work are painted, grained, and relieved in an appropriate style. There is no doubt of Messrs. Holmes having introduced to the public a novelty that admits of much pleasing variety, and one that must expose the defects which paint and varnish are too apt to conceal.



The above engraving exhibits the pattern of a square SHAWL, designed for, and in process of manufacture by, MR. E. T. BLAKELY, of Norwich, for the spring season of the present year. The corners are exceedingly rich and elaborate, showing groups of foliage and flowers of great variety of colour, disposed with the utmost harmony and freedom of arrangement; the centre of the shawl is covered with spots of gold.

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THE ROYAL ACADEMY.

DISTRIBUTION OF PRIZES.

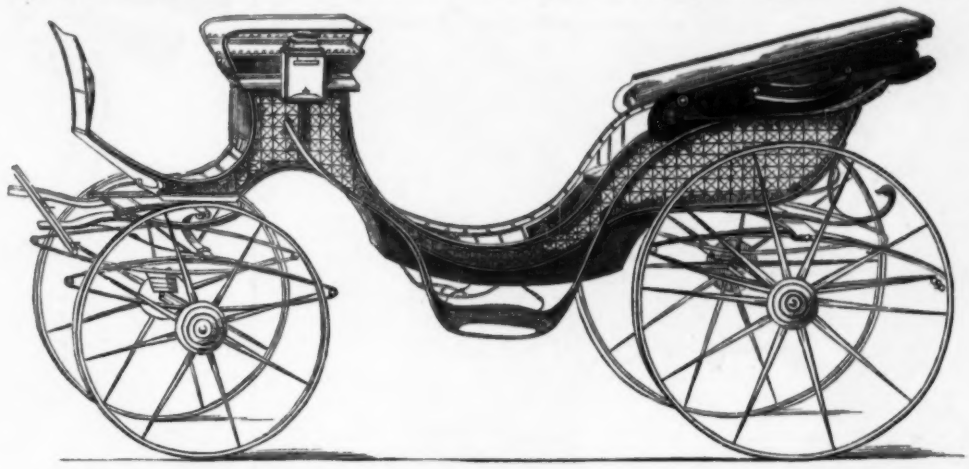
ON the evening of the 10th of December, the biennial distribution of prize medals took place in a full assembly of the President, members, associates, and students. The sculptural designs, drawings from the life, and antique models from the life, and architectural drawings and designs, were, as usual, exhibited by themselves, and the pictures behind the chairs of the academicians in the Great Room. There were but two sculptural designs, the subject being "Mercy Interceding for the Vanquished." The simpler of the two consists of three figures, and their relations reminded us much of Etty's picture of the same subject. The subject in painting was "Dalilah supplicating Pardon of Samson," of which there were many various versions. Some of the drawings from the life were highly meritorious, as were many of the drawings from the antique. The architectural subject was "A Design for a Marine Palace;" and the subject for study was the Tower and Spire of Bow Church. The chair was taken at nine o'clock, when the President spoke briefly of the merits of the works submitted in competition, in which every class was represented, with the exception of die engraving. In alluding to this subject, he passed an encomium on the memory of the late Mr. Wyon. He then adverted to the pleasing duty of rewarding those students who had distinguished themselves by talent and industry; the premiums being such as might serve during life as mementos of their early triumphs. He alluded regrettingly to the unfinished state of the models from the antique, and to the absence of life models. But the drawings from the life afforded a satisfactory evidence of advancement—careful study from the life, executed after a sufficient course of preparatory study of the antique, is the most substantial and available principle of Art-education. If every class be not particularised, the students who have competed in those which were not spoken of, must not consider themselves neglected. In the distribution of the medals: to W. S. Burton the gold medal was awarded for the best picture from the subject "Dalilah supplicating Pardon of Samson," and with the medal, the Discourses of Reynolds and West. For the best sculptural composition Charles Somers received the gold medal and the Discourses of Reynolds and West. For the best design in architecture, John Robinson secured the gold medal and the Discourses of Reynolds and West. For the best painting from the life, to F. Clark, was awarded the silver medal and Discourses: and to J. P. Burgess was awarded the silver medal and the Discourses of Fuseli and Flaxman. For the next best drawing, J. E. Tuson received the silver medal; and for the next best, James Duncan the silver medal. To Charles Somers was awarded the silver medal for the best model from the life, with the Lectures of Fuseli, Howard, and Flaxman. Thomas Christopher received the silver medal for the best drawing of the tower and spire of Bow Church; and for the next best drawing of the same subject, James Rowney secured the silver medal; and for the next best drawing of the same subject, H. S. Snell received the silver medal. For the best copy in painting, G. E. Tuson received the silver medal; and for the next best copy, W. Cooper was rewarded; as also were W. O. Williams, D. Bateman, and G. H. Bacon, for drawings from the antique. The medals having been distributed, the President delivered to the students an address, founded upon the general principles of Art, without trenching upon the provinces of the professors of sculpture, painting, architecture, or perspective; but speaking briefly of the acknowledged precepts of each branch. He spoke particularly of form, and the necessity of unequal quantities in composition on flat surfaces, such being the essence of the picturesque. He insisted on minute finish in drawing, but of course condemned minute elaboration in painting; and, after citing various authorities in support of his precepts, concluded his address amid enthusiastic applause.

THE

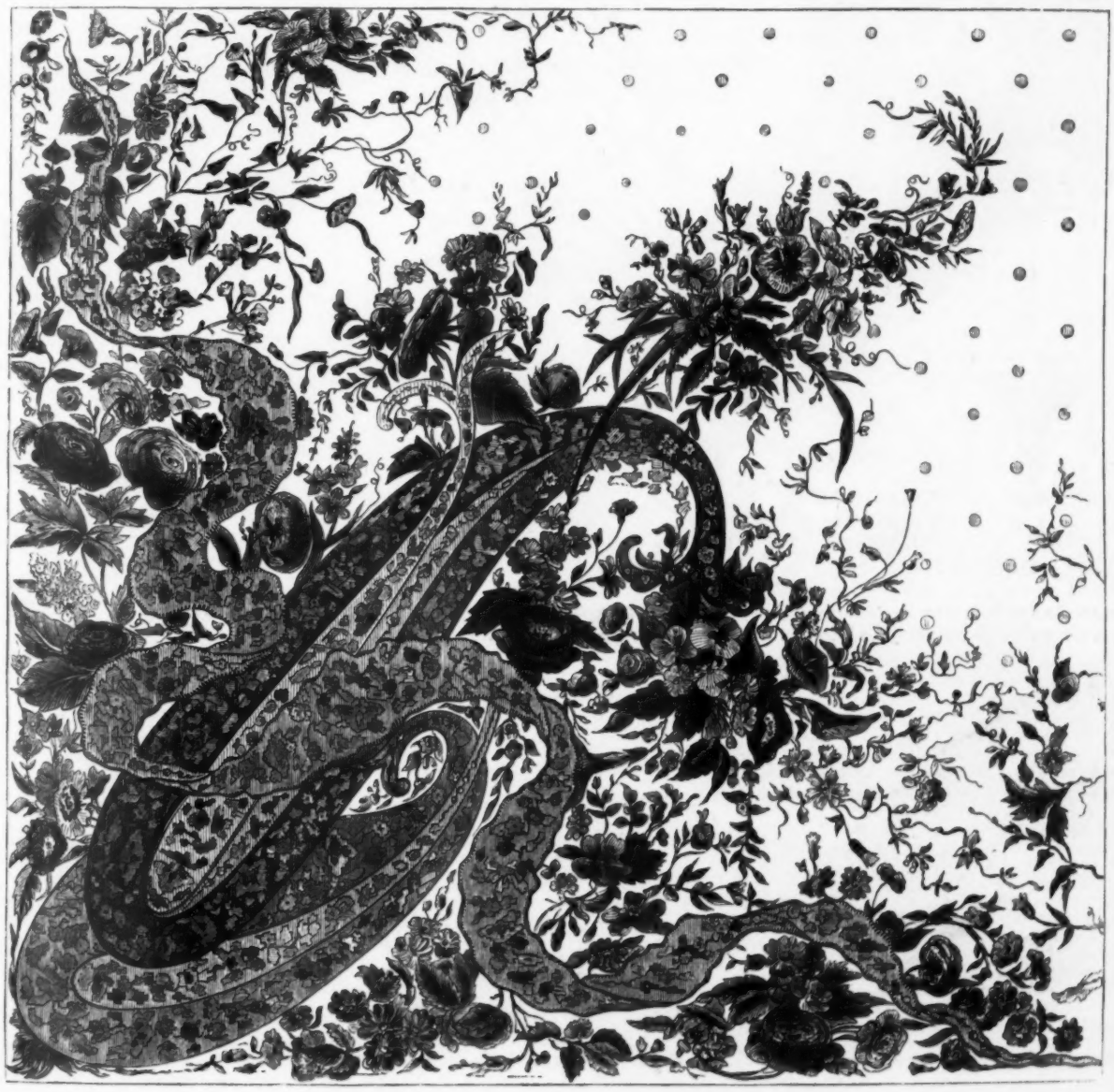
PROGRESS OF ART-MANUFACTURE.

[*We commence a* SERIES, *to be continued monthly, of engraved* EXAMPLES OF MANUFACTURED ART—*British and Foreign. This series will, from time to time, exhibit the progress of the Manufacturer, and the advance of manufactured Art; representing (aided by engravings) the interests of both, as directly as, and more emphatically than, Literature and the Fine Arts are represented in the various publications devoted to them. We shall thus assist in obtaining for the producer, that publicity, and consequent honour, which is at once the worthiest incentive to merit and its surest reward.*]

Our introductory engraving is from an elegant light PHAETON, manufactured by Messrs. HOLMES, of Derby, whose contributions to the carriage department of the Great Exhibition attracted so much attention by the taste and novelty displayed in them, especially one or two vehicles of which the woodwork was merely varnished and polished, so as to show the material in its

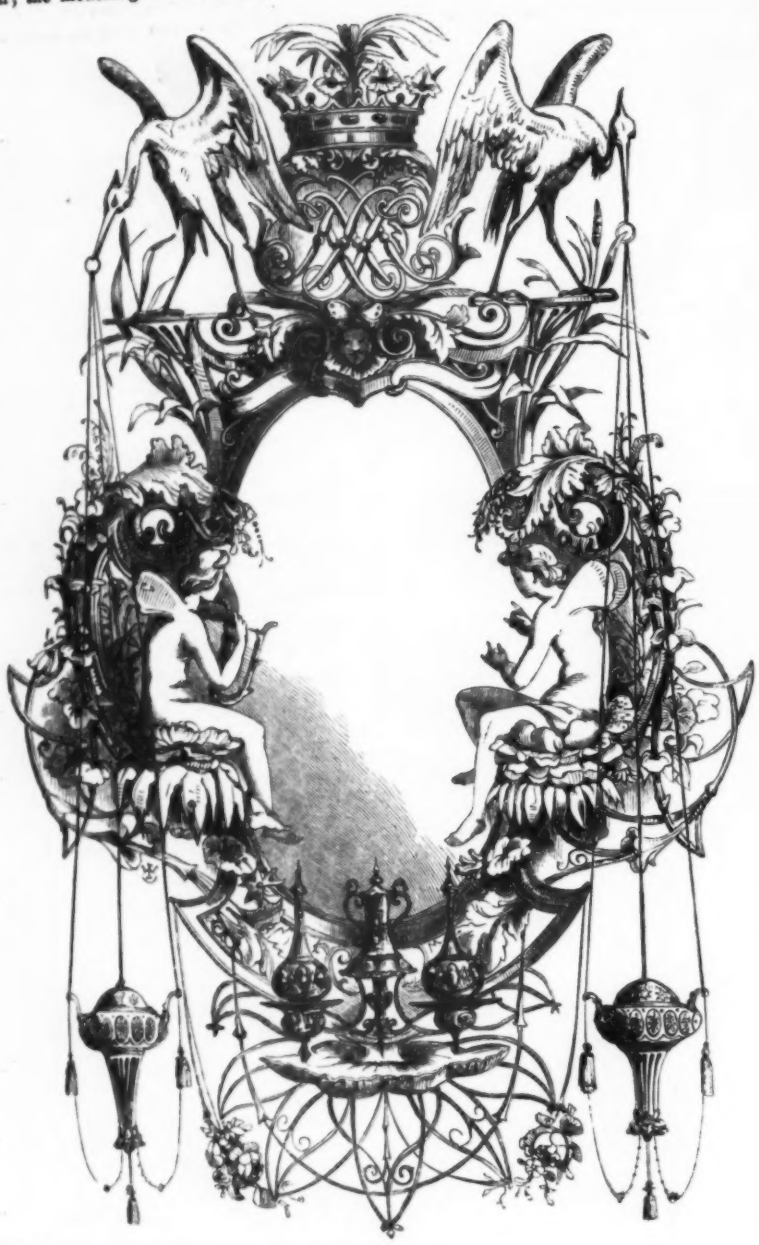


natural state. This phaeton is manufactured of dark walnut panels, carved on the surface, the trimmings are tastefully contrasted, and the springs and iron-work are painted, grained, and relieved in an appropriate style. There is no doubt of Messrs. Holmes having introduced to the public a novelty that admits of much pleasing variety, and one that must expose the defects which paint and varnish are too apt to conceal.

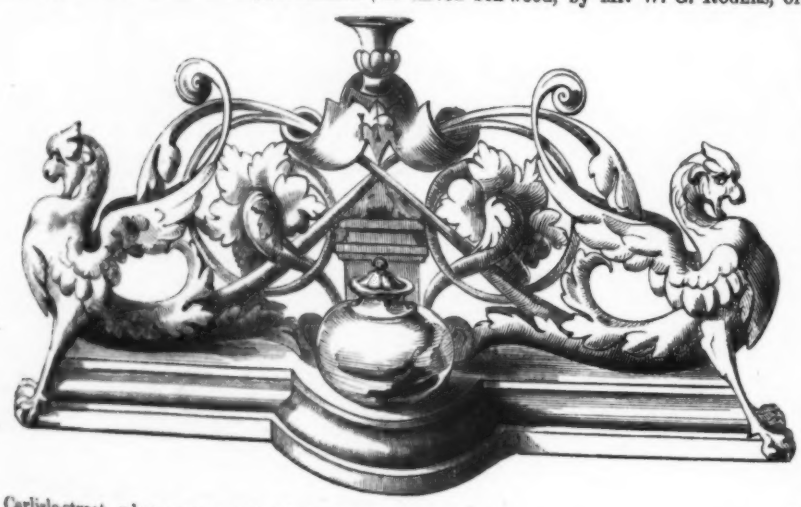


The above engraving exhibits the pattern of a square SHAWL, designed for, and in process of manufacture by, MR. E. T. BLAKELY, of Norwich, for the spring season of the present year. The corners are exceedingly rich and elaborate, showing groups of foliage and flowers of great variety of colour, disposed with the utmost harmony and freedom of arrangement; the centre of the shawl is covered with spots of gold.

The appended engraving is of a LOOKING-GLASS FRAME, manufactured by Mr. WILLIAM POTTS, of Birmingham, for the Duchess of Sutherland. It is of bronze, the figures being of statuary porcelain. The composition is entirely original; the modelling is of high excellence; and, altogether, the production may rank among the most meritorious examples of modern Art-manufacture. The naiads have just emerged from the sea, and are adjusting their "lint-white locks," seated among the foliage of aquatic plants. The several accessories will be readily understood.



The elegant Italian INKSTAND (designed in the purest style of the sixteenth century), is intended for a library; it is now in course of execution in carved box-wood, by Mr. W. G. ROGERS, of



Carlisle-street, whose name and talents as an artist in wood are familiar to our readers, and whose "exhibits" at the Crystal Palace went far to uphold the national character in this Art.

Holding it to be indisputable that Art consists not in material, but in the manner in which material is used, we have not hesitated to intro-

duce three BROOCHES, manufactured of gold and hair by M. FORRER, of London, who is, we believe, the inventor of these elegant personal

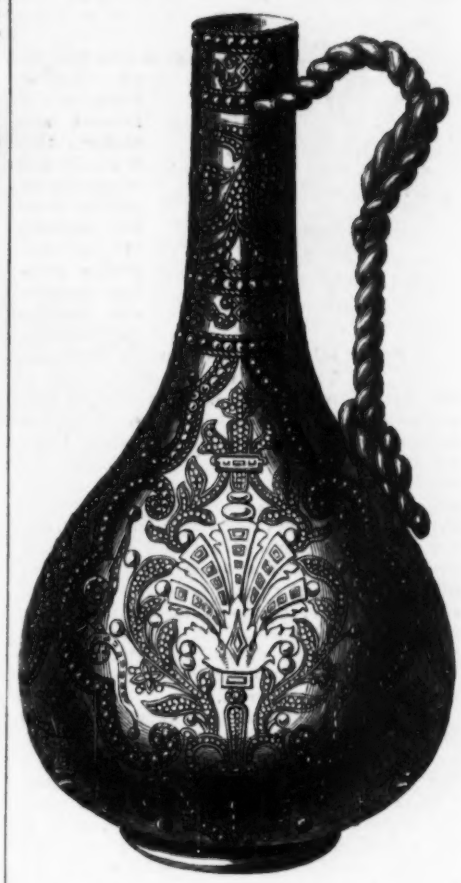
decorations. He employs about fifty work-people in designing and manufacturing bracelets, chains, rings, and ornaments, many of which, when

set with precious stones, and exquisitely worked, are of great value; the hair (the peculiar purpose of his Art) being always introduced into the gold work with taste, judgment, and effect.

The elegant PORCELAIN VASE, from the manufactory of Mr. ALDERMAN COPELAND, is a novel style of jewelled decoration, introduced with the happiest effect. It is a triumph of fictile Art.

The appended engraving is from one of the admirably designed, and carefully wrought, VASES of terra-cotta, manufactured by Mr. PULHAM, of Broxbourne. The design is based on one of the classic forms, which have been favourites for so many centuries; and the alterations are in harmony and good taste. The colour of the terra-cotta is light, and highly effective.

We have here another example of COPELAND'S JEWELLED VASES. The design is executed on porcelain ground in coloured enamels in imitation of gems, heightened with gold enrichments.



One of the latest and most striking contributions to the Crystal Palace was the group of Californian GOLD PLATE we here engrave. It was manufactured by the eminent firm of BALL, TOMPKINS, & BLACK, of New York, and is a tribute from the merchants and citizens of that city to E. K. Collins, Esq., the successful projector of the United States mail steamers—the "Collins' line"—between England and America. The plate is constructed from the purest Californian gold entirely without alloy; the colour being exceedingly brilliant and beautiful; and the objects are designed in admirable taste. The history of this plate supplies an example of the rapidity with which our American friends labour; the gold was discovered, brought from the mine to New York, manufactured there, shipped for England, and safely deposited in the Exhibition,—all within the space of ninety days.

A DAY AT CHATSWORTH.

BY MRS. S. C. HALL.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

DERBYSHIRE is so entirely an English stronghold of interest and scenery, that it merits and repays the attention of all who, residing in our rich Prairie counties, scarcely can imagine its variety, sublimity, and extreme loveliness. The hills, without approaching to the height or dignity of mountains, mimic Alpine scenery to perfection, in gaunt or fantastic peaks; while the exquisitely toned woods, the dales, the folded "bluffs," the winding rivers, the wide moors, the ancient castles, the venerable mansions, the mysterious caverns, the hollows filled with tufts of trees, the brawling gulleys,—the lonely villages, surprising the traveller at some unexpected turn of a defile or rocky pass—the carts, laden with shining ore, the troops of miners with their safety lamps and quaint costume—the beautiful spars—very jewels of geology—the bubbling health-springs—are so many varied sources of deep and exciting interest.

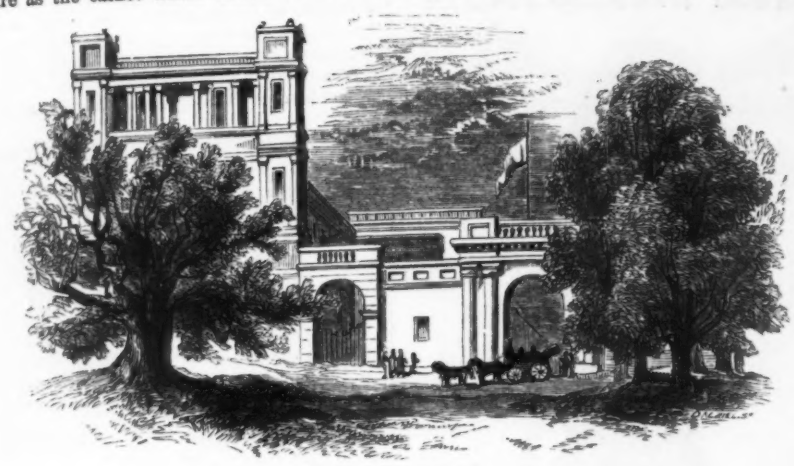
Who would not visit the sweet hamlet of Hathersage, resting in the bosom of the hills, —to seek out, in its green church-yard, the grave of Robin Hood's own bow-bearer, "brave Little John!" Who would not covet the repose of nature in Hope Dale, rich in all sylvan graces, through which generous Derwent bountifully flows? Who would not climb to where the castle of the Peverils frowned, for ages, from the rocky heights —proud, bold, and stern? Who, once having seen, would not long again to wander in Monsal Dale, the very Tempé of Derbyshire, where the foaming Wye seems to change its nature, and expands in silver sheets of living water to the loving meadows which slope to meet the kisses it bestows.

The antiquary may feed his very soul in Derbyshire. And it is never a profitless retrospect—this looking back into the past; it tends to a higher appreciation of the liberty and prosperity we actually enjoy; it deepens our interest in the beauties of nature, outliving as they do the changing thoughts and habits of the "peopled desert;" it elevates us to the threshold of that Immortality which rises above all decay.

Bounding rivers intersect the county as if they had studied how to beautify it best. The Dove rises a little distance south of Buxton, and flowing generally through rocky channels, presents us with a miniature copy of the Gap of Dunloe. The Vale of the Dove is one of the sweetest of English valleys; and the capricious character of the river adds to its charm: sometimes it inclines to the south, then to the east; then rushing from the pyramidal mountain of Thorp Cloud, it goes westward, until it reaches the vale of Uttoxeter,—when, again turning to the east, it flows beneath the bold hill which displays the ruins of Tutbury Castle. Tutbury! one of the prisons of the unfortunate Mary of Scotland. The Wye becomes near Bakewell a tributary stream to increase the beauty of the queenly Derwent. After it has added the animation of river life to the magnificence of Chatsworth, the pleasant vale of Darley is brightened by these united streams; and on they go until their channel is ingulphed between lofty rocks, which in their recesses enclose the romantic scenery of Matlock Dale—where

> "* * * All his force lost,
> Gentle and still, a deep and silent stream
> He scarcely seems to move; o'er him the boughs
> Bend their green foliage, shivering with the wind
> And dip into his surface."

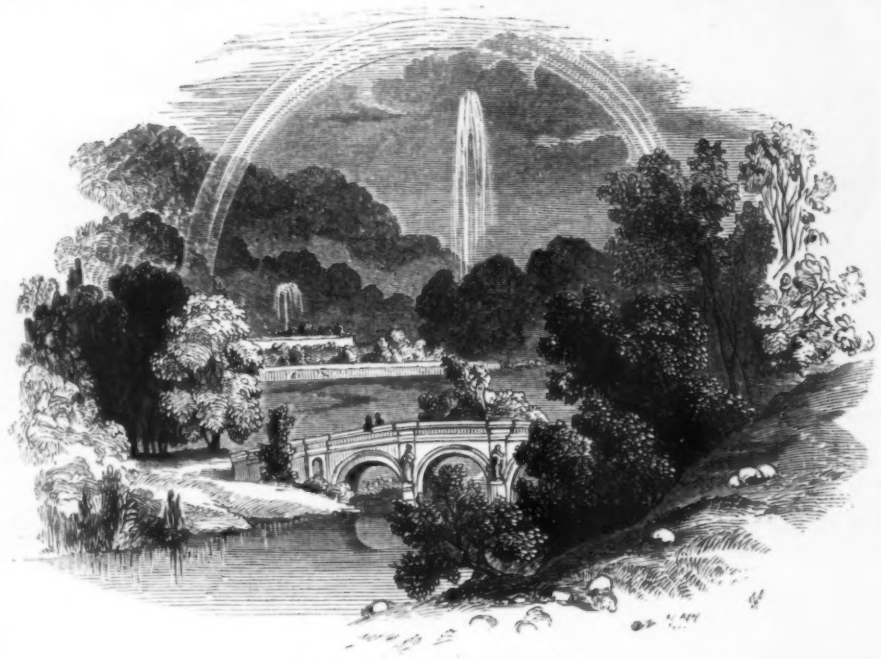
We are so little proud of the beauties of England, that the foreigner only hears of Derbyshire as the casket which contains the rich jewel of CHATSWORTH. The setting is worthy of the gem. It ranks foremost among the proudly beautiful of English mansions; and merits its



THE ENTRANCE GATES.

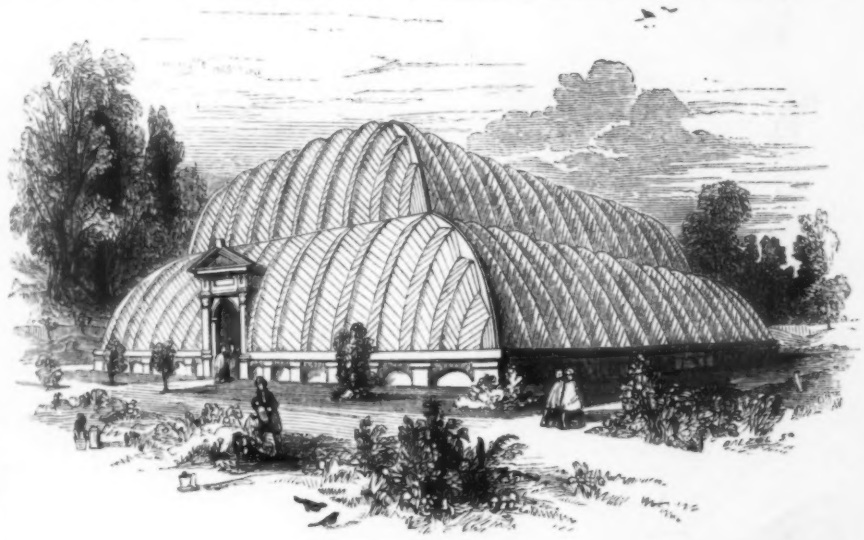
familiar title of "The Palace of the Peak." It was the object of our pilgrimage; and we recalled the history of the nobles of its House.

The family of Cavendish is one of our oldest



THE BRIDGE ACROSS THE DERWENT.

descents; it may be traced lineally from Robert de Gernon, who entered England with the Conqueror, and whose descendant, Roger Gernon, of Grimston, in Suffolk, marrying the daughter and



THE GREAT CONSERVATORY.

sole heiress of John Potton, Lord of Cavendish in that county, in the reign of Edward II., gave the name of that estate as a surname to his children, which they ever after bore. The study of the law seems to have been for a long period the means of according position and celebrity to the

family, Sir William Cavendish, in whose person all the estates conjoined, was Privy Councillor to Henry VIII., Edward VI., and Queen Mary; he had been Gentleman-Usher to Wolsey; and after the fall of the great Cardinal, was retained in the service of Henry VIII. He accumulated much wealth, but chiefly by his third and last marriage with Elizabeth, then the wealthy widow of Robert Barley, Esq., at whose instigation he sold his estates in other parts of England, to purchase lands in Derbyshire, where her great property lay. Hardwick Hall was her paternal estate, but Sir William began to build another residence at Chatsworth, which he did not live to finish. Ultimately, she became the wife of George Talbot, Earl of Shrewsbury; she was one of the most remarkable women of her time—the foundress of the two noble houses of Devonshire and Newcastle. Her second son, William, by the death of his elder brother in 1616, became possessed of his large estates, and after being created Baron Cavendish, of Hardwick, was, in 1618, created Earl of Devonshire. It was happily said of him, "his learning operated on his conduct, but was seldom shown in his discourse." His son, the third Earl, was a zealous loyalist; like his father remarkable for his cultivated taste and learning which was perfected under the superintendence of the famous Hobbes, of Malmesbury. His eldest son, William, was the first Duke of Devonshire; he was the friend of Lord Russell, and one of the few who fearlessly came forth to testify to his honour on his memorable trial. Wearied of courts, he retired to Chatsworth, which at that time was a quadrangular building, with turrets in the Elizabethan taste; and then, "as if his mind rose upon the depression of his fortune," says Dr. Kennett, "he first projected the now glorious pile of Chatsworth;" he pulled down the south side of "that good old seat," and rebuilt it on a plan "so fair and august, that it looked like a model only of what might be done in after ages." After seven years, he added the other sides, "yet the building was his least charge, if regard be had to his gardens, water-works, statues, pictures, and other the finest pieces of Art and nature that could be obtained abroad or at home." He was highly honoured with the favour and confidence of King William III. and his successor Queen Anne. Dying in 1707, his son William, who was Lord Lieutenant of Ireland, spent the latter part of his life at Chatsworth, dying there in 1755. It is now the favourite country residence of his great grandson, the sixth Duke and ninth Earl of Devonshire—his seats being Chatsworth House and Hardwick Hall, Derbyshire; Bolton Abbey, Yorkshire; Chiswick House, Middlesex; Lismore Castle, Waterford; and Devonshire House in London.

We would avoid the semblance of adulation in speaking of the Duke of Devonshire; but it is impossible to write of him without praise—as, in Ireland as well as in England, the best of landlords, the truest of men, and the most perfect of gentlemen—one who has made and retained more friends and fewer enemies than fall to the lot of most persons—gentle or simple; one whose rank, high as it is among the highest, is but "the guinea stamp."

His tastes are evidenced at Chatsworth; they are of the purest and happiest order;—and are to be found in the adornments of his rooms, the shelves of his library, the glorious Art-riches of his galleries, and the rare and beautiful exotic marvels of his gardens and conservatories.

Charles Cotton in his poem descriptive of the "Wonders of the Peak," thus wrote, two centuries ago, of the then Earl of Devonshire; and surely no language can apply with greater force or truth to the Duke who is the descendant of that Earl, and now the master of princely Chatsworth:—

> "But that which crowns all this, and does impart
> A lustre far beyond the pow'r of Art,
> Is the great Owner; He, whose noble mind
> For such a Fortune only was design'd.
> Whose bounties, as the Ocean's bosom wide
> Flow in a constant, unexhausted tide
> Of Hospitality, and free access,
> Liberal Condescension, cheerfulness,
> Honour and Truth, as ev'ry of them strove
> At once to captivate Respect and Love:
> And with such order all perform'd, and grace,
> As rivet wonder to the stately place."

Although by the courtesy of the Duke carriages are permitted to drive from the railway terminus at Rowsley, to the pretty and pleasant inn at Edensor, by a road which passes directly under the house, the stranger should receive his first impressions of Chatsworth from one of the surrounding heights. It is impossible to convey a just idea of its breadth and dignity; the platform upon which it stands is a fitting base for such a structure; the trees, that at intervals relieve and enliven the vast space, are of every rich variety, the terraces nearly twelve hundred feet in extent—"the emperor fountain" throwing its jet two hundred and seventy feet into the air, far over-topping the noble avenue of majestic trees of which it forms the centre. The dancing fountain, the great cascade, even the smaller fountains (wonderful objects any where, except here, where there are so many more wonderful) sparkle through the foliage; while all is backed by magnificent hanging woods, and the high lands of Derbyshire, extending from the hills of Matlock to Stoney Middleton. And the foreground of the picture is, in its way, equally beautiful; the expansive view, the meadows now broken into green hills and mimic valleys, the groups of fallow deer, and herds of cattle, reposing beneath the shade of wide-spreading chesnuts, or the stately beech —all is harmony to perfection; nothing is wanting to complete the fascination of the whole. The enlarged and cultivated minds which conceived these vast yet minute arrangements, did not consider minor details as unimportant: every tree, and brake, and bush; every ornament, every path, is exactly in its right place, and seems to have ever been there. Nothing however great, or however small, has escaped consideration; there are no bewildering effects, such as are frequently seen in large domains, and which render it difficult to recall what at the time may have been much admired; all is arranged with the dignity of order; all, however graceful, is substantial; the ornamentations, sometimes elaborate, never descend into prettiness; the character of the scenery has been borne in mind, and its beauty never outraged by extravagance. All is in harmony with the character which Nature in her most generous mood gave to the hills and

THE HUNTING TOWER.

THE ENTRANCE HALL.

valleys: God has been gracious to the land, and man has followed in the pathway He has made.

"A Day at Chatsworth!"—a month at Chatsworth would hardly suffice to count up its beauties; but much may be done in a day, when eyes and ears are open, and the heart beats in sympathy with the beauties of Nature and of Art. It is, perhaps, best to visit the gardens of Chatsworth first; they are little more than half a mile to the north of the park; and there Sir Joseph Paxton is building his new dwelling, or rather adding considerably to the beauty and convenience of the old. In the Kitchen-Gardens, containing twelve acres, there are houses for every species of plant, but the grand attraction is the house which contains the Royal Lily (Victoria Regia), and other lilies and water-plants from various countries.

It will be readily believed that the flower-gardens are among the most exquisitely beautiful in Europe: they have been arranged by one of the master minds of the age, and bear evidence of matured knowledge, skill, and taste; the nicest judgment seems to have been exercised over even the smallest matter of detail, while the whole is as perfect a combination as can be conceived of grandeur and loveliness. The walks, lawns, and parterres are lavishly, but unobtrusively, decorated with vases and statues: terraces occur here and there, from which are to be obtained the best views of the adjacent country; "Patrician trees" at intervals form umbrageous alleys; water is made contributory from a hundred mountain streams and rivulets, to form jets, cascades, and fountains, which—infinitely varied in their "play," ramble among lilies, or—it is scarcely an exaggeration to say—fling their spray into the clouds, and descend to refresh the topmost leaves of trees that were in their prime three centuries ago.

The most striking and original of the walks is that which leads through mimic Alpine scenery to the great conservatory; here Art has been most triumphant; the rocks which have been all brought hither are so skilfully combined, so richly clad in mosses, so luxuriantly covered with heather, so judiciously based with ferns and water-plants, that you move among, or beside, them, in rare delight at the sudden change which transports you from trim parterres to the utmost wildness of natural beauty. From these again you pass into a garden, in the centre of which is the conservatory, always renowned, but now more than ever, as the prototype of the famous Palace of Glass, which, in this *Annus Mirabilis*, received under its roof six millions of the people of all nations, tongues, and creeds. In extent, the conservatory at Chatsworth is but a pigmy compared with that which glorifies Hyde Park: but it is filled with the rarest Exotics from all parts of the globe—from "farthest Ind" from China, from the Himalayas, from Mexico; here you see the rich banana, Eschol's grape, hanging in ripe profusion beneath the shadow of immense paper-like leaves; the feathery cocoa-palm, with its head peering almost to the lofty arched roof; the far-famed silk cotton-tree, supplying a sheet of cream-coloured blossoms, at a season when all outward vegetable gaiety is on the wane; the singular milk-tree of the Caraccas; the fragrant cinnamon and cassia—with thousands of other rare and little known species of both flowers and fruits.

The Italian Garden—opposite the library windows, with its richly-coloured parterres, and its clustered foliage wreathed around the pillars which support the statues and busts scattered among them, and hanging from one to the other with a luxurious verdure which seems to belong to the south—is a relief to the eye sated with the splendours of the palatial edifice.

The water-works, which were constructed under the direction of M. Grillet, a French artist, were begun in 1690, when a pipe for what was then called "the great fountain" was laid down; the height of twenty feet to which it threw water being, at that time, considered sufficiently wonderful to justify the hyperbolical language of Cotton—

"—should it break or fall, I doubt we should
Begin to reckon from the second flood."

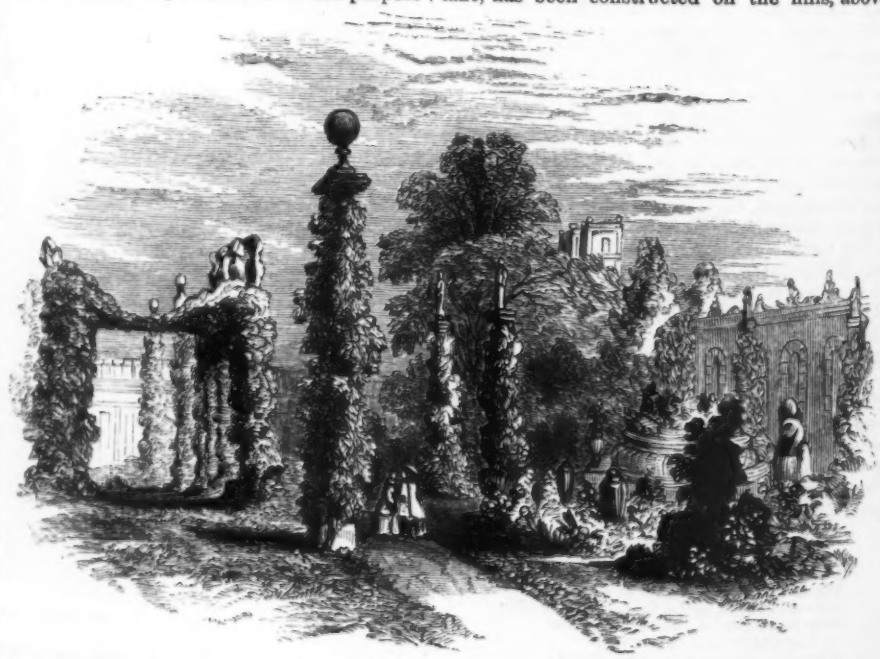
It was afterwards elevated to fifty feet, and then to ninety-four; but it is now celebrated as the most remarkable fountain in the world; it rises to the height of two hundred and sixty-

THE ROCK-WORK.

seven feet, and has been named the "Emperor Fountain," in honour of the visit of the Emperor of Russia to Chatsworth in the year 1844. Such is the velocity with which the water is ejected,

THE WELLINGTON ROCK AND CASCADE.

that it is calculated to escape at the rate of one hundred miles per minute; for the purpose of supplying it, a reservoir, or immense artificial lake, has been constructed on the hills, above



THE ITALIAN GARDEN

Chatsworth, which is fed by the streams around, and the springs on the moors, drains being cut for this purpose, commencing at Humberly Brook, on the Chesterfield Road, two miles and

a half from the reservoir, which covers eight acres; a pipe winds down the hill side, through which the water passes; and such is its waste, that a diminution of a foot may be perceived when the water-works have been played for three hours. Nothing can exceed the stupendous effect of this column, which may be seen for many miles around, shooting upwards to the sky in varied and graceful evolutions.

From this upper lake the waterfalls are also supplied which are constructed with so natural an effect on the hill side, behind the water-temple, which reminds the spectator of the glories of St. Cloud. From the dome of this temple bursts forth a gush of water that covers its surface, pours through the urns at its sides, and springs up in fountains underneath, thence descending in a long series of step-like falls, until it sinks beneath the rocks at the base, and—after rising again to play as "the dancing fountain"—is conveyed by drains under the garden and park, —being emptied into the Derwent.*

But we may not forget that our space is limited: to describe the gardens and conservatories of Chatsworth would occupy more pages than we can give to the whole theme; suffice it that the taste and liberality of the Duke of Devonshire, and the skill and judgment of Sir Joseph Paxton, have so happily combined Nature and Art in this delicious region, as to supply all the enjoyment that may be desired or is attainable, from trees, shrubs, and flowers seen under the happiest arrangement of countries, classes, and colours.

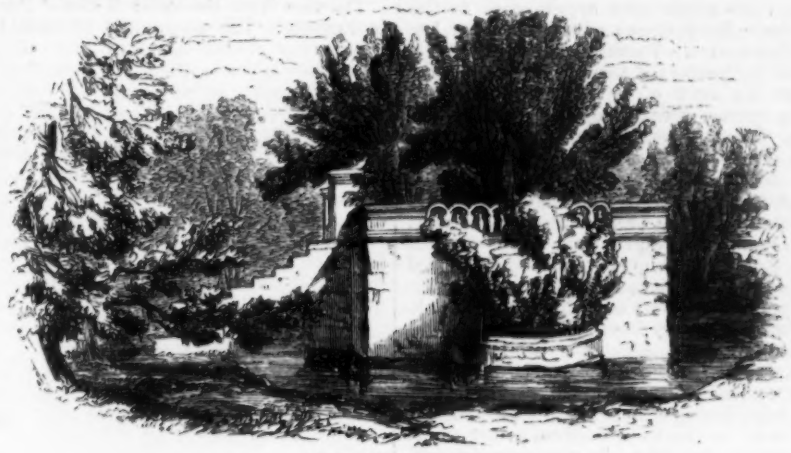
The erection of the present house is thus narrated by Lysons; the south front was begun to be rebuilt on the 12th of April, 1687, and the great hall and staircase covered in about the middle of April, 1690. The east front was begun in 1693, and finished in 1700; the south gallery pulled down and rebuilt in 1703. In 1704, the north front was pulled down, the west front was finished in 1706, and the whole of the building not long afterwards completed, being about twenty years from the time of its commencement. The architect employed was Mr. William Talman, but in May, 1692, the works were surveyed by Sir Christopher Wren.

On entering—the Lower Hall or Western Lodge contains some very fine antique statuary, and fragments which deserve the especial attention of the connoisseur. Among them are several which were the treasured relics of Canova and Sir Henry Englefield, and others found in Herculaneum, and presented by the King of Naples to "the beautiful" Duchess of Devonshire.

A Corridor leads thence to the Great Hall, which is richly decorated with paintings by the hand of a famous Artist in his day—Verrio—who has been celebrated by Pope for his proficiency in ceiling-painting. The effect of the hall is singularly good, with its grand stair and triple arches opening to the principal rooms. The sub-hall behind is embellished by a very graceful fountain, with the story of Diana and Actæon, and the abundance of water at Chatsworth enables it to be constantly playing, producing an effect seldom attempted within doors.

A long Gallery leads to the various rooms inhabited by the Duke, the walls being decorated with a large number of fine pictures by the older masters of the Flemish and Italian schools. In the billiard-room are Landseer's far-famed picture of "Bolton Abbey in the Olden Time," with charming specimens of Collins, and other British painters.

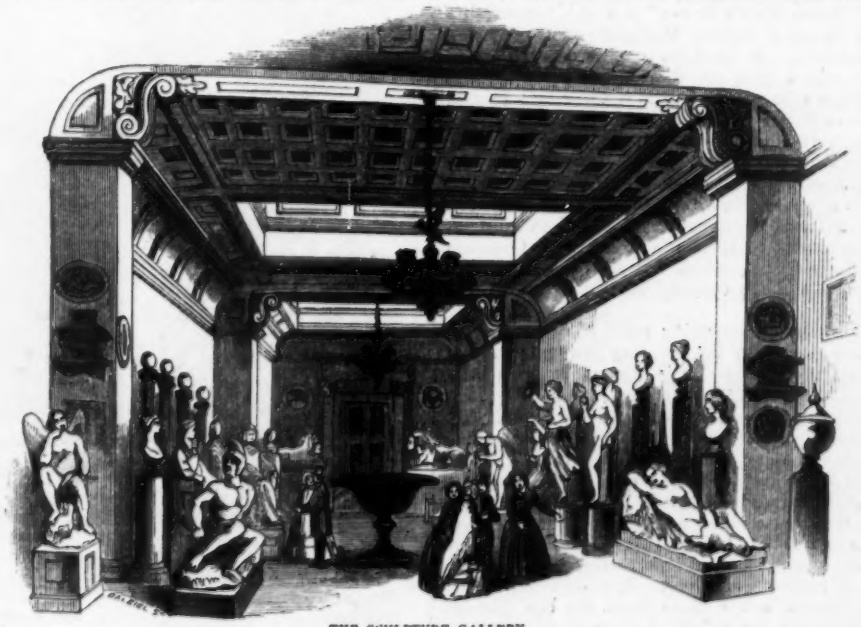
The Chapel is richly decorated with foliage in carved woodwork, which has been erroneously attributed to Grinling Gibbons. It was executed by Mr. Thomas Young, who was engaged as the principal carver in wood in 1689; and by a pupil of his, Samuel Watson, a native of Heanor, in Derbyshire, whose claim to the principal ornamental wood-carving at Chatsworth is set forth in verses on his tomb in Heanor Church.



QUEEN MARY'S BOWER.

Over the Colonnade on the north side of the quadrangle, is a gallery nearly one hundred feet long, in which have been hung a numerous and valuable collection of drawings by the old masters, arranged according to the schools of art of which they are examples. There is no school unrepresented, and as the eye wanders over the thickly covered wall, it is arrested by sketches from the hands of Raffaelle, Da Vinci, Claude, Poussin, Paul Veronese, Salvator Rosa, and the other great men who have made Art immortal. To describe these works would occupy a volume; to study them a life; it is a glorious collection as gloriously set forth.

THE TEMPLE CASCADE.



THE SCULPTURE GALLERY.

* A quaint whim of the olden time is constructed near one of the walks; it is the model of a willow-tree in copper, which has all the appearance of a living one, situated on a raised mound of earth. From each branch, however, water suddenly bursts, and also small jets from the grassy borders around. It was considered a good jest some years ago to delude novices to examine this tree, and wet them thoroughly by suddenly turning on the water above and around them. This tree was originally made by a London plumber in 1693; but it has been recently repaired by a plumber in the neighbourhood of Chesterfield, under the direction of Sir Joseph Paxton.

The old State-rooms, which form the upper floors of the south front, occupy the same position as those which were appropriated to the unfortunate Mary Queen of Scots during her long sojourn here. There is, however, but little to see of her period; if we except some needlework at the back of a canopy, representing hunting scenes, worked by the hand of the famous Countess of Shrewsbury, popularly known as "Bess of Hardwick."

The Gallery, originally constructed for dancing, and measuring ninety feet by twenty-two, has been fitted up by the present duke as a library. Among the books which formed the original library at Chatsworth, are several which belonged to the celebrated Thomas Hobbes, who was for many years a resident at Chatsworth old hall. The library of Henry Cavendish, and the extensive and valuable collection at Devonshire House, have also aided to swell its stores. Here the historian might revel, and the bookworm feast, during a life. Thin quartos of the rarest order, unique volumes of old poetry, scarce and curious pamphlets by the early printers, first editions of Shakespeare, early pageants, and the rarest dramatic and other popular literature of the Elizabethan era, may be found in this well-ordered and elegant room—not to speak of its great treasure, the *Liber Veritatis* of Claude.*

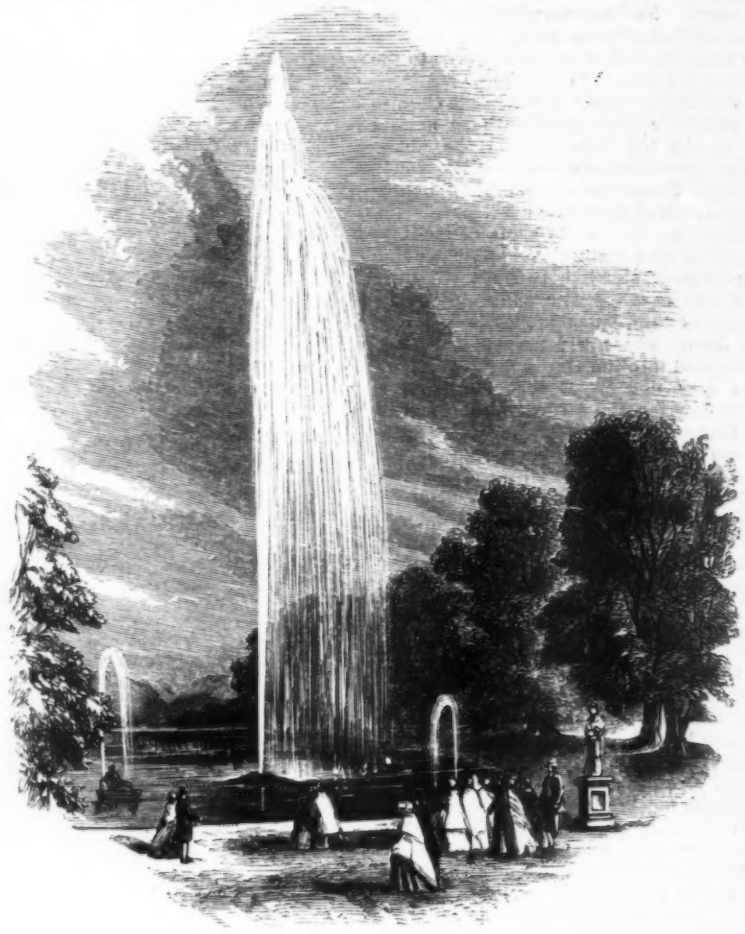
The Statue Gallery is a noble room, erected by the present Duke, and containing a most judiciously selected series of sculpture. The gem of the collection is the famous seated statue of Madame Buonaparte, the mother of Napoleon, by Canova. The same style of treatment characterises that of the Princess Pauline Borghese, by Campbell. Other works of Canova are here—his statue of "Hebe" and "Endymion sleeping;" a bust of Petrarch's "Laura," and the famous "Lions," copied by Benaglia from the colossal originals on the monument of Clement XIV., in St. Peter's, Rome. Thorwaldsen is abundantly represented by his "Night and Morning," and his charming bas-reliefs of "Priam Petitioning for the Body of Hector," and "Briseis, taken from Achilles by the Heralds." Schadow's "Filatrice," or Spinning Girl, and his classic bas-reliefs are worthy of all admiration. Our native school of sculpture appears to good advantage also in Gibson's fine group, "Mars and Cupid," and his bas-relief of "Hero and Leander" —Chantry's busts of "George IV. and Canning" —Westmacott's "Cymbal Plaery" — Wyatt's "Musidora," and many others.

It will be obvious that to enter into details concerning all the Art-riches of Chatsworth would be to occupy a whole Part—instead of a few pages—of our Journal; and our visit to the mansion may conclude with a brief notice of one of its most interesting relics.

"Queen Mary's Bower" is a sad memorial of the unhappy Queen's fourteen years' imprisonment here. It has been quaintly described as "an island plat, on the top of a square tower, built in a large pool." It is reached by a bridge, and in this lonely island-garden did Mary pass many days of a captivity, rendered doubly painful by the jealous bickerings of the Countess of Shrewsbury, who openly complained to Elizabeth of the Queen's intimacy with her husband; an unfounded aspersion, which Mary's urgent solicitations to Elizabeth obliged the Countess to retract, but which led to Mary's removal from the Earl's custody to that of Sir Amias Pawlet.

Perhaps the crowning point of our excursion was a ramble to the Hunting-Tower on the hill above the house. The ascent is by a road winding gracefully among venerable trees, planted "when Elizabeth was queen," and occasionally passing beside a fall of water, which dashes among rocks from the moors above. The tower stands on the edge of the steep and thickly wooded hill; it is built on a platform of stone, reached by a few steps; it is one of the relics of "old" Chatsworth, and is a characteristic and curious feature of the scene. Such towers were frequently placed near lordly residences in the olden time, for the purpose "of giving the ladies of those days an opportunity of enjoying the sport of hunting," which, from the heights above, they saw in the vales beneath.

The view from the tower is one of the finest in England. The house and grounds below, embosomed in foliage, peep through the umbrage far beneath your feet; the rapid Derwent courses along through the level valley. The wood opposite crowns the rising ground, above



THE EMPEROR FOUNTAIN.

Edensor—the picturesque and beautiful village within whose humble church many members of the noble family are buried. The village itself may be considered as a model of taste; it resembles a group of Italian and Gothic villas, the utmost variety and the most picturesque

THE MOORISH SUMMER HOUSE.

styles of architecture being adopted for their construction, while the little flower-gardens before them are as carefully tended as those at Chatsworth itself. Upon the hills above are traces of Roman encampments, and from the summit you look down upon the beauti-

* The Duke of Devonshire has privately printed a perfect fac-simile of this curious and valuable collection.

ful village of Bakewell, and far-famed Haddon Hall—the antique residence of the Dukes of Rutland, an unspoiled relic of the sixteenth century. Looking toward the north, the eye traverses the fertile and beautiful valley of the Derwent, with the quiet little villages of Pilsley, Hassop, and Baslow, consisting of tiny groups of cottages and quiet homesteads, speaking of pastoral life in its most favourable form. The eye following the direction of the stream is carried over the village of Calver, beyond which the rocks of Stoney Middleton converge and shut in the prospect, with their gates of stone;—amid distant trees, the village of Eyam, celebrated for its mournful story of the plague, and the heroism of its pastor, is embosomed. The ridge of rock stretches around the plain to the right, and upon the moors are traces of the early Britons in circles of stones and tumuli, with various other singular and deeply interesting relics of the "far off past."

Turning to the south, the prospect is bounded by the hills of Matlock; the villages of Darley-le-Dale, and Rowsley, reposing in mid-distance; the entire prospect comprising a series of picturesque mountains, fertile plains, wood, water, and rock, which cannot be surpassed in the world for variety and beauty. The noble domain in the foreground forming the grand centre of the whole:

> "This palace, with wild prospects girded round,
> Where the scorn'd Peak rivals proud Italy."

It was evening when we ascended this charming hill, and stood beneath the shadow of its famous Hunting Tower. The sun had just set, leaving a landscape of immense extent sleeping beneath rose-coloured clouds; the air was balmy and fragrant with the peculiar odour of the pine trees which topped the summit of the promontory on which we stood. We were told of Taddington Hill—of Beeley Edge—of Brampton Moor—of Robin Hood's bar—of Froggat Edge—until our eyes ached from the desire to distinguish the one from the other. There was Tor this, and Dale that, and such a hall and such a hamlet; but the stillness by which we were surrounded had become so delicious that we longed to enjoy it in solitude.

What pen can tell of the beams of light that played on the highlands, when, after the fading of that gorgeous sunset, the valley became steeped in a soft blue-grey colour, so tender, and clear and pure, that it conveyed the idea of "atmosphere" to perfection. Then, as the shadows, the soothing shadows of evening, increased around us, the woods seemed to melt into the mountains; the rivers veiled their course by their misty incense to the heavens—wreath after wreath of vapour creeping upwards; and as the distances faded into indistinctness, the bold headlands seemed to grow and prop the clouds; the heavens let down the pall of mystery and darkness with a tender, not terrific, power; earth and sky blended together, softly and gently; the coolness of the air refreshed us, and yet the stilness on that high point was so intense as to become almost painful. As we looked into the valley, lights sprung up in cottage dwellings; and then, softly on a wandering breeze, came at intervals the tolling of a deep bell from the venerable church at Edensor, a token that some one had been summoned to another home—perhaps in one of those pale stars that at first singly, but then in troops, were beaming on us from the pale blue sky.

While slowly descending from our eyrie, amid the varied shadows of a most lustrous moonlight, our eyes fell upon the distant wood which surrounded Haddon Hall; its massive walls, its mouldering tapestries, its stately terrace, its quaint rooms and closets, its protected though decayed records of the olden time, its minstrel gallery—were again present to our minds; and it was a natural and most pleasing contrast—that of the deserted and half-ruined house, with the mansion happily inhabited, filled with so many Art-treasures, and presided over by one of the best gentlemen that monarch ever ennobled and a people ever loved.

MINOR TOPICS OF THE MONTH.

The Society of Painters in Water Colours.—At the last election to this Society, there were many candidates, but only one was elected—Mr. Bostock. If those persons who intended to solicit the suffrages of either society, would but once carefully examine the quality of the works they exhibit, it would deter many from submitting to the inspection of the societies such portfolios of absurdities as are too frequently sent as examples of ability. Recently a candidate in the country submitted numerous examples of butterfly-painting!

The Portland Gallery.—This Gallery has been taken from the first of January to the first of March, by the Society of Architects for their exhibition. The exclusion of the architects from the Royal Academy renders it the more necessary that they should establish an exhibition of their own. On the removal of the architectural drawings at the end of the term, the rooms revert to the members of the National Institution, who will then prepare for their own exhibition.

The New Society of Painters in Water Colours.—This Society has not received any recent accessions. At a recent ballot for associates, there were but two candidates; and the works submitted by them were not sufficiently meritorious to justify election. The proportion of figure-painters compared with that of landscape-painters in water colour, is inconsiderable. We do not remember, while we write, any figure-painter of a certain degree of merit, who is not a member of one or other of the Water Colour Societies.

Diorama of Hindostan.—A new "Asiatic Gallery" has been opened in the Baker-street Bazaar, for the exhibition of a moving diorama of Hindostan, which displays the scenery of the Hoogly, the Bhagirathi, and the Ganges, from Fort William, Bengal, to Gangoutri, in the Himalaya. As a piece of painting, this diorama has been surpassed by none in the beauty of its execution, and the truthful and striking character of its effects. It is painted by Mr. Phillips; the figures and animals by Mr. Louis Haghe; and the shipping by Mr. Knell. The whole of the scenes of the diorama have been arranged by Lieut.-Col. Luard, from his own original and unpublished sketches, taken during a residence of fourteen years in India, and they give the most perfect idea of the manners, customs, and scenery of this extraordinary country. In fact, as much may be learned by the eye in an hour this way, as may be comprehended in a day over a book, or a twelvemonth's journey in India. A museum of Indian articles is attached, and we particularly remarked the taste and beauty of the jewellery and silversmith's work therein displayed. Descriptive detail and appropriate music combine to render this instructive and beautiful exhibition more perfect.

The Chinese Collection.—This once-important collection, after many years of travel, and many resting-places, far asunder, dwindled in its progress to less than half its original size, re-appeared in London near its former locality, for the purpose of attracting the sight-seers at the Great Exhibition. A building was constructed for it close to the Albert Gate, Knightsbridge, but the attraction of the Crystal Palace "allowed no rival near its throne," and, like many other exhibitions last year, it proved a failure. The building, which was intended to be merely temporary, was obliged to be constructed stronger, and many expenses were consequently incurred, which left the proprietor a loser. After an unprosperous season, the whole collection has been brought to the hammer of Messrs. Christie and Manson, the building which held it demolished, and a few scattered specimens in private hands comprise all that remains of this once curious assemblage of Chinese works.

Museum of Practical Geology.—The introductory lectures delivered at the opening of the institution, by Sir Henry de la Beche, Professors Forbes, Hunt, and Playfair, have been published in separate pamphlets; and we have no doubt they will be extensively read. It is to be hoped that the lectures still to be given will be similarly dealt with; for of a surety, they will be found practically useful.

The Guild of Literature and Art.—On the evening of Monday, the 10th of November, the Amateur Company performed at the Assembly Rooms at Bath. The play was that which was written for them by Sir E. L. Bulwer—"Not so Bad as we Seem;" followed by the farce "Mr. Nightingale's Diary," the joint production of Mr. Dickens and Mr. Mark Lemon; in which the characters were sustained by Mr. Dudley Costello, Mr. Charles Dickens, Mr. Augustus Egg, Mr. Mark Lemon, Mr. Wilkie Collins, Miss Fanny Young, and Miss Coe. On the 12th, the same pieces were played at the Victoria Rooms at Bristol, to a crowded audience, and repeated on the following evening for the gratification of those who could not obtain tickets for the first representation. The scenic arrangements were the same that had been employed in the representation given before Her Majesty, and at Devonshire House. The scenery is the production of Messrs. D. Roberts, R.A., Pitt, Telbin, and others.

The Colosseum.—The picture of Paris has been removed, and that of London is again to be seen in the place which it has so many years occupied; one of the great charms of the picture is its smoky-hazy effect; and this is more apparent after the clear sparkling brilliancy of the Paris picture. No two productions could be more directly opposite in character; the fountains of the *beau quartier* contrast powerfully with the wilderness of red tile house-tops in the present picture, which is now, we believe, a quarter of a century old, and will soon interest spectators as a View of London in the Olden Time.

The Diorama.—This exhibition is definitively closed after an existence of upwards of twenty years. The premises and machinery are announced for sale, either together or separately. The doors are shut, we believe, under the pressure of a mortgage, undoubtedly rendered more onerous by the growth of competition. We remember the Diorama in its palmiest days, when there was a rush to see every new picture. It then transcended everything of its class. The public was deeply impressed with the palpable substantiality of the representations, and enchanted with the dioramic changes. But another and another came with similar effects; and, lastly, came the works of the pilgrim-painters—the topographical panoramas—which proved the most attractive of this kind of exhibition, for they too adopt artificial effect. The Diorama had for many years a very extensive public patronage; and perhaps a great cause of its decadence is its remoteness from those thoroughfares judiciously chosen by other exhibitions. The interiors were always the most successful pictures, as being subjects so well adapted to the effects of artificial light. Of these, we remember with pleasure the interior of St. Mark's, of (if our memory serve us), the Cathedral of Rouen, of one of the Roman basilicæ, the Shrine of the Nativity, of Santa Croce, and others.

The Exhibition of Sketches in Pall Mall East.—We are glad to learn that the sales of sketches and small pictures has been considerable here. It was a happy idea that of so far assimilating pictures in oil and in water-colour, that they can be hung side by side. To this we are indebted for a list of contributors more extensive and varied than has ever before been seen on the same walls.

Sketches of the Crystal Palace.—A collection of sketches of portions of the Crystal Palace, by Roberts, Nash, and Haghe, are about to be exhibited by Messrs. Dickenson, in Bond-street. A few of the subjects which we have seen, are admirable in colour, and especially for the preservation of a uniform daylight effect. Many of the most striking portions have been taken; and the entire collection is being drawn on stone for publication.

The Polytechnic Institution.—On Monday, the 8th of December, the Polytechnic Institution was re-opened to the public, after the usual annual recess, with the addition of many interesting objects from the Great Exhibition, which have gained prizes. These have been deposited here, with a complete series of the means and materials of arts and manufactures, which will serve as the subjects of lectures;—as, for in-

stance, to illustrate the manufacture of silk, there is the egg of the silk-worm, the worm, the chrysalis, the moth, and the cocoon, which is followed by the process of manufacture. The variety is extensive and interesting; among the objects likely to attract some attention, is Mr. Mechi's model farm; in short, the additions and improvements of the Institution must increase its already extensive popularity.

The Nelson Monument.—It may now fairly be asked when the western bas-relief of the monument is to be fixed in its place. Trafalgar, the Nile, and Copenhagen, are commemorated, but where is St. Vincent? Years ago we saw the sketch for the work in poor Watson's studio, before his indisposition incapacitated him from work. Years have now elapsed since his death, and we know that had he been yet living, his work had before this been in its place. We abstain from speaking of individuals, since we might address to them ill-grounded remonstrance. Our public associated enterprise is proverbially fast, and accordingly uncertain. Our government works are proverbially slow, yet not the less uncertain; would that the satisfactory medium could be determined, and adhered to in this too slippery scale. We confess ourselves desirous of seeing how Watson's Nelson will look in comparison with the other impersonations, so various, of the hero—some heroic, others of the ordinary stature. The Nelson monument is a crying example of the extremity of the independence of our artists. The public is compelled to contemplate, in return for its money, an offensive absurdity, because the education of our artists has never taught them to work in concert: hence we can never hope to see a judiciously combined effect. In giving the commissions, the authorities did not establish an inevitable par for the principal figures; had good sense suggested an application to the Woods and Forests, in respect of this omission, the simplest forester of them would have answered:—"Gentlemen, with respect to your compositions, we can prescribe no conditions; only let us see Nelson uniform in size throughout the four sides of the base."

Shakspeare's House.—The government have refused to take upon themselves the guardianship of the birthplace of the poet of England: the debt of 400*l.* still remains unliquidated by the committee who effected its purchase; affairs are therefore *in statu quo*. So they will no doubt remain until an act of public justice has been done—the production of accounts—which no protests have yet brought forth. It must be borne in mind that a very much larger sum has been subscribed than the entire purchase money, and that the Stratford branch of the committee is greatly dissatisfied with the management of affairs in London.

The Cottingham Museum.—The gross sum realised by the sale of this curious and important collection amounted to 2009*l.* 13*s.* 6*d.*;—a small amount indeed when we consider the cost, labour, travel, and intelligence, necessary to collect and perfect so curious an assemblage of architectural and other examples. The value, however, of such a collection consisted much in its totality; when broken up and sold in separate lots, the interest was frittered away. We have therefore to regret, first, that the labours of an intelligent collector, during a long life, have been nullified, and the collection not secured in its entirety for public uses; and next, that this evil has probably been the result of asking too much for the collection when it was sought to have it purchased by public money.

The Houses of Parliament.—Since the close of the Session, the works have been resumed immediately around the House of Commons. Much has been said about improvements—these may be determined on—but they are not yet effectually commenced; all that is being done there at present, is the suspension of the lamps or burners. With the exception of the removal of the Speaker's chair and moveable furniture and fittings, the House is much in the state in which it was at the end of the Session. The works are resumed in the Commons' lobby, and must soon be concluded. St. Stephen's Hall may be said to be finished, with the exception of the painted glass windows, the tesselated pavement, and the frescoes. A small portion of the tesseræ are laid, and the flooring will be proceeded with until complete. In this hall, the works of art will be seen to more advantage than in any other part of this immense structure. On each side, there are four panels for frescoes, and one pointed compartment at each end. The light is at present as agreeable as it can be from two opposite ranges of windows; but when the windows are glazed with coloured glass, the light will necessarily be much reduced, and the frescoes will have to contend with every disadvantage against the brilliancy of the glass.

Mr. Charles Pearson's improvements in the City and Finsbury, are certainly worthy of the deep attention of the civic authorities, who are really bound to use their power and their opportunities towards an amelioration of the public ways whenever they can. London is now so wondrously increased, and is so continuously added to, that its "mighty heart"—the City—should not be "lying still." It is a matter of astonishment to all foreigners, that self-evident improvements are neglected, dangers encountered, and discomforts continued, without sufficient reason. We conceive the best and most useful portion of Mr. Pearson's plan to be the arrangements by which the great Railway Companies north of the Thames may bring their City passengers to branch stations in Farringdon-street, by means of a trunk railroad passing along the valley of the Fleet, with additional lines for general accommodation. With so many interests to compete against, and the prejudice for things as they are, we cannot conceive that *all* Mr. Pearson's plans, however good and useful, will be carried out; but, certainly, sooner or later, they will become *necessities*. Meantime, he must take Peter Pindar's advice—

"Wait till you've been dead a hundred years;"

though we sincerely hope he may live to see the greater part effected long before.

The Equestrian Statue of Lord Hardinge.—Mr. Foley has nearly completed a small model one-fourth of the size of the intended statue. The work is now in a condition that shows the *animus* which the sculptor proposes carrying into his larger work. Lord Hardinge is represented as contemplating a field of battle; the head is uncovered, and the features express thought and anxious observation; in short, it has been the purpose of the artist to describe in the human subject an actively comprehensive intelligence, and in the animal on which he is mounted, a great degree of impatience and excitement; and in this he has been fully successful. The left arm is disposed in a manner to conceal in some degree the loss of the left hand, which was occasioned by a wound received by Lord Hardinge at Quatre Bras. The figure in the large work will ride twelve feet high. The monument is destined for Calcutta.

Printing in Colours.—Mr. Baxter, the well-known producer of the numberless elegant coloured prints that are so attractive in the shop windows of our stationers, is desirous that we should correct an error that appeared last month with reference to the process adopted by the Chevalier Harlinger at the state printing office of Vienna. The Chevalier's prints are chromo-lithographic, or from stones—Mr. Baxter's from wood-blocks. It will thus be evident to all acquainted with the two processes, that the latter has an incalculable advantage of the former, inasmuch as they may be worked almost *ad infinitum*, while the other will scarcely go beyond two thousand. Mr. Baxter assures us he has taken millions of some of his subjects, and there is no doubt, from their great popularity, of such being the fact. Moreover his process being patented in Germany, as elsewhere, it could not be used there without his permission.

Industrial College.—We learn from an authority on which we can place great reliance, that the scheme of establishing an Industrial College, which is that most favourably received by the Prince Albert and the Royal Commissioners, is the following: "That the present Schools of Design throughout the country, should form the nucleus of the new establishment." It has been long felt that teaching design without having connected with it instruction which should give a knowledge of the material upon which the design was to be executed, was an error. This, it is to be hoped, may be remedied by associating with the School of Design, a college in which all the sciences shall be taught; so that, for whatever department of industry a student may be devoting his attention, the means may be afforded him of becoming acquainted with those sciences which are immediately connected with that particular branch of industry. It is thought that pupils who may distinguish themselves in the local school, may, as a reward for their industry, receive gratuitously their scientific education in the central establishment. It is also thought that the advantages of the Government School of Mines, and the Museum of Practical Botany in the Royal Botanic Gardens at Kew, may be rendered available in the proposed scheme of Industrial Education.

Stereoscopic Views of the Exhibition.—Professor Wheatstone, some years since, when investigating the phenomena of single vision by a pair of eyes, was led to the discovery of a very curious instrument, to which he gave the name of the Stereoscope. This instrument possessed the property of resolving two images into one, and giving to an image on a flat surface the peculiarities of a body of three dimensions—length, breadth, and thickness. This instrument has undergone some very ingenious modifications by Sir David Brewster, and it is now presented in the form of a lenticular stereoscope, which we intend fully to describe in a future number. We allude to it now mainly to direct attention to the admirable use made of it by M. Claudet, in reproducing the Exhibition with all its marvellous details, so that it stands before you in all its immensity and fullness, every object re-appearing in three dimensions. It has also been applied to the most favourite statues, and even to groups of living beings, who re-appear in the instrument in all the reality of life.

Copyright of Designs Act.—The Court of Queen's Bench decided, during the Michaelmas term, an appeal from a conviction for printing a design for buttons, under the 5 & 6 Vict., c. 100, that two known designs might be so combined as to form a design coming within the protection of the act, and they confirmed the conviction accordingly.

"The Adoration," by Rosso.—Pictures by this rare Florentine artist, one of the early founders of the French and Italian schools, are of uncommon occurrence, and connoisseurs may be glad of the opportunity of inspecting one said to be his celebrated *chef-d'œuvre*, "The Adoration," which is now in the Portland Bazaar. It is very broadly and forcibly painted—one of those varied and crowded scenes which are characteristic of the taste in Art of that period.

Feather Flowers.—Among the wonders shown at the Crystal Palace we have been directed to some ingenious imitations of real flowers, most successfully made in feathers by Mrs. Randolph; this lady has succeeded in producing fac-similes of both flowers and leaves in undying hues. They are exceedingly beautiful and ingenious. It is impossible to do them justice by description. Perhaps, as mere imitations, nothing in any class of art has ever surpassed them. Their chief merit lies in the fact that every tint is natural: no pencil has touched any one of them. The cost of their formation has been therefore very great; for, not unfrequently, in completing a flower, a bird will contribute but a single feather. The arrangements of groups of these flowers exhibit exceeding skill, taste, and judgment.

The Great Globe.—The premium of 50*l.*, offered by Mr. Wyld for the best design and model for galleries and staircases, for the interior of his Great Globe, has been awarded to Messrs. Aicken and Capes of Islington.

Hungerford Hall.—In addition to the dioramas of M. Bouton,—beautiful and extraordinary as they always are,—and the mesmeric wonders of M. Lassaigne and Mlle. Prudence, a new theatre has been opened for the *Soirées Mysterieuses* of M. Langlois, who practises *à la Robert Houdin*, with all the success which attended that prince of conjurers. Unlike other exhibitions, which "must be seen to be believed," this can scarcely be credited when seen, so un-

accountable are the Professor's deceptions. An Indian juggler also exhibits his power in directing the inanimate articles of all kinds which he circulates around him with such extraordinary rapidity. The Chromatrope concludes the exhibition, illustrating the science of optics and combination of colours, in a very dazzling and beautiful manner. A small band of musicians enliven the performances; and the tasteful and subdued tone in which they play, is a most agreeable contrast to the noise with which a small band generally endeavours to make itself appear stronger.

THE NATIONAL RECORDS.—The new Central Record Office, now erecting in Chancery Lane, will, when finished, contain not only the Records in the Rolls Office, but those at Carlton Ride, in the Tower of London, and at the Chapter House, Westminster; and it is intended that, when these important documents are thus collected under one roof, they shall be opened to the student as freely as the manuscripts of the British Museum. When we consider their curious nature, and the small use that has hitherto been made of them, it is easy to foresee the important effect they may have in modern historical literature, when freely used.

DESIGNS FOR BRITISH COINS.—A very interesting addition to the library of the British Museum has been recently made; it is the original Register Book of Designs for the British Coins, formed by John Croker, who was employed during the reigns of Anne and George I. as chief engraver to the mint; at the same time the great philosopher, Sir Isaac Newton, filled the situation of Master of the Mint, and beneath each of the drawings appears his written approval. This curious volume was bought at the sale of the late Mr. S. Alchorne, the King's Assay Master, for the sum of 40*l*.

SAN GIOVANNI'S MODELS.—A number of very beautiful models, by this artist, are at present on view at No. 91, Quadrant, comprising Turkish and Grecian figures, equestrian groups, busts, and hunting scenes; in which the knowledge of the artist in the delineation of human and animal forms is displayed to much advantage. They are all remarkable for spirit and truth.

CLEOPATRA'S NEEDLE.—A vessel has been at last despatched with orders to convey this famed relic of antiquity to England, so that we may soon hope to see it amongst our other relics of past times in the metropolis.

DEVILLE'S PHRENOLOGICAL MUSEUM.—The very extensive and interesting collection of phrenological casts formed by the late Mr. Deville of the Strand having come into the possession of Dr. Brown and Mr. F. Rudall, the former of these gentlemen delivers illustrative lectures twice a week. We have never seen a more comprehensive classification. There are at once recognisable among the casts heads of some of our most eminent living painters: this is as it should be, every painter should be a phrenologist, and this really instructive collection may be consulted with great advantage.

MILITARY COSTUME.—Rumours are current in the purlieus of the horse-guards, of important changes (not until much wanted) in the costume of the army. The heavy cavalry dress will, it is understood, undergo a complete revision at the next issue of clothing. The absurd tailless jacket, is to be exchanged for a frock coat, loosely made about the sleeves, and with no other ornament than the row of buttons destined to connect one side of the coat with the other. The brass shoulder scales, as useless as inconvenient, are to be abolished; the authorities having, at length, discovered that they press disadvantageously on the sword arm. The new helmet is to fit the head closely, and to be no larger than it need be. The "swinging horse tent at each valorous back (as Horace Smith has it), is to be discontinued as is also the huge black muff, weighing several pounds, which is at present stuck upon the heads of grenadier life-guardsmen, and which, during the dog days more especially, make them the objects of everybody's sympathy. It is impossible to conceive any costume less picturesque, or more uselessly absurd, than much of our military dress and accoutrements. If any reform be introduced it ought to be a sweeping one.

REVIEWS.

DR. MARTIN LUTHER, DER DEUTSCHE REFORMATOR. IN BILDLICHEN DARSTELLUNGEN VON GUSTAV KÖNIG. IN GESCHICHLICHEN UMRISSEN VON HEINRICH GELZER. RUDOLF BESSER, Hamburg.

This is a pictorial life of the great German reformer, set forth in a long series of vignette-like engravings, which here and there exhibit the license of masterly etchings, but are generally distinguished by the nicest finish of the rectangular method of line engraving, in which the Germans excel—that kind of work in which the shades are partial in order that they may be emphatic; and the lights are left almost white, and frequently but little removed from outline. The Faust of our friend Moritz Retzsch has given an ever sensible impulse, especially to the small plate and vignette works of Germany. After the Faust plates nothing, without impressive character, perfect drawing, and full and appropriate composition, would be at all successful. In this series there are necessarily many subjects from ecclesiastical history, and these in some degree approach the more or less uniform manner, in which these things are done by the German school. The first plate shows us the reformer as a newly-born infant in the arms of his father, who is praying that the child may justify his name (Luther, d. h. lauter, pure) by his advocacy of pure doctrine. The fourth plate is Luther's discovery of the Latin bible at Erfurt in 1501, a beautiful piece of composition. There is something truly characteristic of German story in his fainting, with the bible in his hand, and being restored by the lutes of his brother monks. Some of the figures which attend the lectures, given by him as bachelor of philosophy and theology, are admirable; and a charming picture is the subject "Luther reading the bible to the Elector John;" and "Luther sitting to Lucas Cranach" is admirable, only there is too much affectation of state in Cranach's dress and appointments: the artist should have known Cranach better, but this is amply atoned for in the plate, which shows Luther in his arbour surrounded by his family and friends. The composition, character, sentiment, and the preparation and variety of objective, are beyond all praise. Many of these passages in the life of Luther form stock subjects in the German schools, and have consequently been painted with various success. "Luther before Cajetan," "The Leipzig Disputation in 1519," "Luther burning the bull of excommunication," "Luther at Worms," are all favourite subjects. In the plate "Luther before the Emperor," the composition is extremely full, with the most perfect propriety of costume, and even the impersonations are recognisable, each figure being a portrait. We are able to name only a few of these plates, which are very numerous, and all so careful that each would justify a separate notice.

THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. Parts 3, 4, and 5. By M. DIGBY WYATT. Published by DAY & SON, London.

The style in which this work is continued, assures us that, when complete, it will form the most magnificent record of the Exhibition, as it certainly will be the most costly. Still, we do not mean to infer by the observation, that it will prove a dear volume, compared with the manner in which it is produced. The three parts before us, show no falling-off from those previously issued, in the beauty and interest of the subjects selected, or in the style of their execution; the illustrations of textile fabrics, as might be supposed, bearing off the palm of richness of colouring and expressive truthfulness. We would especially instance "Specimens of Turkish Embroidery," "Indian Embroidery from Dacca," "Indian Elephant Trappings," and "Specimens of Russian Embroidery." The illustrations of glass are less effective; the prints do not convey the idea of the material, nor is the porcelain ware more fortunate. The "Sèvres Vase" is rendered with much delicacy and elegance; and the "Bronze Group" of Vittoz is remarkably forcible, while the "Fountain and Ornamental Gates" of the Coalbrookdale Company are composed into a charming picture, arranged with great taste. We must pay Mr. Bedford, who lithographs the majority of the subjects, the compliment of saying that he performs his task in a highly creditable and artistic manner.

PARABLES OF OUR LORD AND SAVIOUR. Illustrated in Twelve Designs, by JOHN FRANKLIN. Published by J. MITCHELL, London.

Favourably as we have always regarded the talents of Mr. Franklin, we were scarcely prepared for such an exhibition of them as this handsome volume discloses. A disciple of the school known as the modern German, he has combined with its high devotional feeling, severity of composition, and beautiful outline, the more free and unconventional style which belongs to our own. The work consists of twelve designs, exquisitely engraved in the line manner by Messrs. Lightfoot, Watt, E. Goodall, and Joubert, by M. Blanchard, of Paris, and M. Nusser, of Dusseldorf; and it is not too much to affirm that we have rarely seen more delicate specimens of the art. Of these designs, we prefer "The Lord of the Vineyard;" "The Wicked Husbandmen;" "The Faithful Servant," a most charming composition; "The Foolish Virgins;" "The Good Samaritan;" "The Prodigal Son;" "The Good Shepherd;" but the whole of them are of high merit. The plates are of considerable size, and the text of the "parables," engraved by Becker, in old English, is printed in red. The volume is worthy of all commendation, forming a valuable addition to our illustrated literature.

ALBUM SEINER MAJESTAT DES KÖNIGS LUDWIG I. VON BAYERN. Munchen, PILOTY UND LÖHLE.

WE have already announced the proposed publication of the famous album, consisting of the contributions of a long list of artists to King Louis of Bavaria, and by them presented to his Majesty on the 9th of October, 1850—the day of the inauguration of the colossal Bavaria—as a mark of their grateful sense of his munificent encouragement of Art during a period of twenty-three years. The first number of this work is now before us, special permission having been given by the King for its publication. The album contains a collection of upwards of two hundred subjects. The plates of the first number are "Homage to King Louis," an etching on copper by Strahuber, after a crayon drawing by Kaulbach—"The German Artists, when studying at Rome, invited to Munich by King Louis," a lithograph by Plockhorst, after a drawing by Schnorr. In this composition a company of artists, variously employed, amid the *débris* of imperial Rome, and surrounded by the buildings of Papal Rome, are summoned by King Louis to commence their great works in Munich. The third is an engraving by Schultheis, after a water-colour drawing by Hess, entitled "The Flight into Egypt." The fourth is "a Scene at Vitry le Français, after the Battle of Arcis sur Aube." The fifth "a Herd of Cattle in Upper Bavaria," from an oil painting by Voltz. The sixth is "Pieve de Cadore, the Home of Titian," a lithograph after an oil picture by Heirlein. On looking over the list we find many well-known names, indeed some of the greatest names in German Art, but principally of those artists connected with the Art-impulse in Munich; but, in a list of contributors so comprehensive, it will be understood there is a great proportion of whom the world has never heard, and this first number of the publication does not impress us very favourably with the character of the collection.

FOOTSTEPS OF OUR LORD AND HIS APOSTLES IN SYRIA, GREECE, AND ITALY. By W. H. BARTLETT. Published by A. HALL, VIRTUE & CO., London.

Had we no other evidences of the vast extent of materials supplied by what is generally known as the Holy Land, for the artist and descriptive writer, the various elegant volumes on this subject, which Mr. Bartlett has produced, are so many conclusive proofs of the fact. We are unacquainted with any author, ancient or modern, combining the two characters mentioned, who seems more at home amid the scenes that sacred history have made familiar to us all, so far, that is, as they are associated with the events referable to them. And how wide and beautiful a field is there throughout the whole range of Palestine, and those parts of Europe contiguous to it, for stirring narrative and profuse illustration! what pilgrimages have not been made thither by devout and learned men, during eighteen centuries, to retrace the footsteps of the holy Founder of our religion, and his immediate followers! And notwithstanding all that has been written and pictured, the mind does not weary with the subject, nor is the sight satiated with its thousand picturesque antiquities, for there is something to be found in them, "ever charming, ever new." Mr. Bartlett's writings are not those of a dry, matter-of-fact traveller; he observes with the eye of an artist, and describes what he sees lucidly and graphically, bringing a large amount of historical knowledge and local tradition to bear upon the subject. We can scarcely recommend a more interesting and more seasonable "Christmas-Book," or new-year's gift, than the volume which has called forth these remarks: the ground travelled over is as sacred to the classic

scholar, as to the Christian,—Greece, Italy, Syria, each and all the theatre of marvellous events, on which have hung the destiny of a world. The book is enriched with a score or so of exquisite little engravings by J. & C. Cousen, Bentley, Brandard, A. Willmore, &c., and by as many charming wood-cuts, engraved by Branston; the whole of these subjects are, we presume, from the pencil of Mr. Bartlett, whom we are always pleased to meet, both as an artist and an intelligent and agreeable writer.

ANNALES ARCHÉOLOGIQUES. Par DIDRON Ainé, Secrétaire du Comité Historique des Arts et Monuments. Tom. xi. 3e livraison. Paris.

The great Industrial Exhibition of the past year seems to have drawn closer our ties with the Continent of Europe, and has made it our duty to watch with increased attention the progress of our neighbours in every branch of Art, in its history as well as in its improvement. Of late years, many publications have appeared in France, Germany, and other countries, of great interest and importance for the history and knowledge of ancient and medieval Art, which are as yet scarcely known in this country, or which are known only to a few. Among the most remarkable of these, we must certainly class the "*Annales Archéologiques*" of Monsieur Didron. M. Didron, who has been recently introduced to the British public by the translation of his "Christian Iconography," stands deservedly in the foremost rank of the foreign archaeologists; and the work to which we are now calling attention has been, for several years, a principal organ for communicating their ideas on all subjects connected with medieval Art, especially ecclesiastical. The subjects more prominently treated in the recent numbers are church music, encaustic pavements, painted windows, and architectural detail. But other subjects—some, perhaps, of more popular interest—such as domestic architecture, medieval sculpture, the industrial Arts and the occupations of life, are intermixed. The articles are in every case written by men who are known throughout Europe for their acquirements in archaeological science, and, with the superior engravings which illustrate them, they form a series of valuable treatises on subjects which are now exciting general interest. We shall probably have other occasions for recalling attention to M. Didron's "*Annales*," as subjects present themselves in his columns which we think may have an interest for our own readers.

THE USEFUL ARTS: THEIR BIRTH AND DEVELOPMENT. Edited for the Young Men's Christian Association. By the Rev. SAMUEL MARTIN. Published by J. NISBET & Co., London.

Apart from other considerations, the motives that have called this compact little volume into existence entitle it to the regard of all who would uphold the moral and religious character of a large portion of the industrial classes. The association, under whose auspices it is published, was established a few years since in the metropolis, with the avowed object of "promoting the mental and spiritual improvement of young men, especially those residing in large houses of business, and engaged in the various departments of commercial life;" and, for the attainment of this object, various agencies are employed, among which is the diffusion of books tending to instruct the mind, and purify the heart. It was, therefore, not to be supposed that such an event as the opening of the Great Exhibition would be allowed to pass over without an attempt on the part of the committee of this society to make it practically instructive to the head and the heart—hence the volume now before us, which we have read with exceeding pleasure, and not without profit. The aim is to exhibit the origin and progress of the useful arts, to show what the industry, perseverance, and skill of man have enabled him to accomplish, and to trace these results to "Him who worketh all things by the power of his might." "We aim," says the editor in his preface, "at securing a recognition of God as present in the mill, in the factory, and in the workshop: we desire to show that the highest art is but a realisation of the Divine idea in man's constitution." The various chapters, or sections, into which the volume is divided, are written principally by clergymen of the Established Church, and by dissenting ministers, all of them names of repute for talent and piety; and these have been assisted, in the historical portions of the compilation, by anonymous contributors who have shown themselves well acquainted with the several subjects they have undertaken to elucidate. There is so much truth, earnestness, and eloquence contained in its pages, as must make the book universally acceptable.

THE QUEEN'S SCOTCH TERRIER AND MACAW, &c.—DIGNITY AND IMPUDENCE—THE LADY AND SPANIELS—THE LION DOG FROM MALTA—"THERE'S NO PLACE LIKE HOME," Engraved by W. T. DAVEY, after Sir E. LANDSEER, R.A.

GOOD DOGGIE. Engraved by T. LANDSEER, after Sir E. LANDSEER, R.A.

LAYING DOWN THE LAW, Engraved by G. ZOBEL, after Sir E. LANDSEER, R.A.

THE HERO AND HIS HORSE. Engraved by W. T. DAVEY, after R. B. HAYDON.

Published by T. MACLEAN, London.

We have classed these several engravings together, principally because they emanate from one publisher, and because, being reproductions, and consequently having passed under review before, it is unnecessary to enter again upon the respective subjects at any length. Their reappearance, reduced in size and price is, in fact, an attempt on the part of Mr. Maclean to bring within the reach of those whose means would not allow them to purchase the larger and more costly engravings, some of the most popular works that the pencil of Landseer has furnished. The project deserves encouragement, and will doubtless find its reward, for the subjects are, generally, effectively engraved, and are therefore sure to find plenty of admirers.

A TECHNICAL DICTIONARY OF ARTS AND SCIENCES. By GEORGE CRABBE, ESQ., M.A. Published by W. MAXWELL, London.

Within the compass of a thick but portable volume, we have here a large body of useful information of a kind which cannot fail to be acceptable to all who require a general explanation of the various terms in Science and Art so generally used in literature. The great merit of these explanations is their brevity; and the manner in which the compiler has done his task is most satisfactory. A few woodcuts are introduced when necessary; and an evident desire evinced throughout to make the volume an useful hand-book.

THE LAW OF PATENTS AND REGISTRATION OF INVENTION AND DESIGN IN MANUFACTURE, WITH STATUTES, FORMS, AND RULES. By THOMAS TURNER, ESQ., Barrister-at-Law, Author of a "Treatise on Copyright in Design," "Counsel to Inventors," &c.

A question of some importance has been raised within these few weeks, upon the construction of the Copyright and Design Act (5 & 6 Vict., c. 100) which illustrates the position of artists, inventors, and manufacturers, in reference to the rights they are supposed to derive under the statute law of the country. An ingenious manufacturer invented a process of weaving a figure or representation of the tail of the ermine fur on woollen fabric, and so effectually was this executed, in an artistic point of view, that, from the opposite side of a street, the imitation could scarcely be distinguished from the reality. The inventor, on seeking advice to enable him to protect his idea from infringement, is met with a technical objection, arising from the philological construction of the word "design," which, if tenable, will, in truth, repeal this important statute, upon which such large interests entirely depend. The very able work of Mr. Turner, which admirably condenses and arranges the existing law of patents and copyrights, while it contains a mass of information upon the subject, which must give valuable assistance to patentees, shows the difficulties and dangers through which an English subject has to fight his way, ere he can obtain that reward to which genius, labour, and perseverance have entitled him. Mr. Turner's treatise is prepared with great care and accuracy, and is not less valuable to the lawyer than to the man of science and the artist. The ordinary style of lawyers is dry and cramped, but the author of this little volume "lays down the law" in a manner so terse and agreeable, that we have, at times, fancied ourselves listening to conversation. The man of science is seen throughout; and we read scarcely a page without smiling at the quiet humour of the philosopher, as he tries to provoke your indignation at some exploded antique dogma. The cases which have arisen at law and in equity are cleverly interwoven with the text, so as to relieve it of the air of solemn formality, so common in law treatises. The points decided in the leading authorities are given as succinctly as possible. The statutes from King Henry VI. to Queen Victoria are collected in the appendix, which contains all the printed forms necessary for patents, and the various scales of fees, with which, we fear, most of our artists and scientific men are too well acquainted. This volume, like some of the author's previous works, contains numerous anecdotes connected with his subject. With a few of these we conclude our notice of a treatise which we can cordially recommend, as equally pleasant and profitable:—"It is sometimes urged that such rights [patent] are during these terms, unlimited monopolies. Monopolies, they, of course, are; and so is every shilling in a man's pocket. Lord Abinger, it is said, refused a musician in a copyright case 'leave to play a tune on his violin.'—'With reference to litigation, the patent has, besides the danger of technical flaws in the mode of acquiring the right, to make head against the current of thought, that leads the public to make light of accomplished difficulties; to argue that what is obvious *à posteriori*, must have been easy *à priori*. Columbus's egg ought to be suspended over the jury-box at a patent trial.' 'God forbid,' it was said (Sagre *v.* Moore, 1 E. 361) "that sea charts should not be corrected;' (i. e. pirated but improved.) 'Now God forbid the loss of life by bad geography, or for want of good medicine; but then, the patient or the parish must pay the druggist who supplies it.' 'Some pains must be spent sometimes to get at the merits of a mechanical point; the then Mr. Copley (afterwards Lord Lyndhurst) spent, it is said, ten days in getting up the action and adjustment of some lace machinery.'"

THE FINE ARTS ALMANACK. Published by G. ROWNEY & Co., London.

This "annual" has now reached its third year of existence, improving with its advancing age. There is a vast amount of interesting matter connected with the Fine Arts that seems almost indispensable to the artist, and which must have entailed upon the editor, Mr. Buss, no little research and diligence to collect. We can conscientiously recommend this almanack for its undoubted utility; which utility, we suggest, would be greatly augmented by an addition to the "contents," of the names of those whose biographies are given at some length in the work.

THE CHURCHYARD MANUAL. By the Rev. W. H. KELKE, A.B. Published by C. Cox.

On more than one occasion we have found it expedient to draw attention to the memorials which, in general, disfigure the churchyards of our country, especially those of the rural districts. The subject is in every way important, as it involves the character of our national taste, not to speak of the indignity—unintentional no doubt—which is too frequently offered to the dead by what is meant to do them honour. If the suggestions contained in this little volume were followed, and the designs and epitaphs which are introduced were substituted for the unsightly and undevotional records we meet with in churchyards, the latter would prove far more impressive instructors to the living than, unfortunately, they now are. We shall be glad to know the book finds its way to all who have authority over the resting-places of the dead.

THE PHOTOGRAPHIC ART-JOURNAL. Edited by H. H. SNELLING. Published by W. B. SMITH, New York.

The science of photography has excited such general interest in America as to lead to the publication of a journal devoted exclusively to its interests. Notwithstanding all that is known of the discoveries of Daguerre and Niepce, and of the improvements which successive investigations have brought to light, we seem even yet to have arrived only at the infancy of knowledge; every year adding, however, to the amount of what we possessed, while the philosophers of the old and the new worlds are toiling in search of the principles of the art, and producing some new application of its powers. Such a publication as this must aid the man of science in the pursuit of his object; the various papers are evidently written by those theoretically and practically acquainted with the subject, and are replete with valuable information. It would greatly add to the interest of the work if specimens were occasionally given of the progress made by the American daguerreotypists.

OLIVER CROMWELL. Engraved by JOHN BURNET, from the Picture by SIR PETER LELY. Published by T. MACLEAN, London.

A suitable, and, in every way, worthy companion to the portrait of John Hampden, from the hands of the same distinguished engraver, we noticed in our last month's number. The energy and decision of character that marked the Puritan leader, and which are pre-eminently seen in Lely's various portraits of him, have been well preserved in Mr. Burnet's print. The pair of engravings may well be hung in a gallery of England's illustrious men, whatever may have been their creed.